TITANFALL™

eGuide Updates

BY KBG

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Patch Notes

Patch Notes

4/10/2014 Patch Update Details

NEW FEATURES (All Platforms)

Private Match (beta) - This is the first public test of our new Private Match mode. This gives you a way to organize matches with and against your friends, for casual or tournament play. Some features are unfinished or not yet implemented, and we welcome your feedback. A few highlights:

- Private Match supports 2 to 12 players, with 1 to 6 players on each team.
- You can start a new Private Match lobby by choosing it on the main selection screen (alongside Campaign, MP, and Training). Invite your friends in or have them join you at any time.
- Choose any of the game's maps or modes (CTF, Pilot Hunter, etc.) to play in.
- Choose which team you're on.
- There is no XP gain, challenge progress, or achievement unlocking while in a Private Match. For this beta, the Last Game Summary screen will display what you would have earned in normal play outside of Private Match, but be aware that this progress will not be recorded to your lifetime total.
- For this beta, there is no concept of a "lobby leader"; any player can change game options in the lobby or start/stop the match countdown.
- All Private Match games are still played on dedicated servers via Xbox Live Cloud Compute, just like normal matches.
- New options like round time, score limits, and much more will come in future updates.

Party Colors - Your party members and their titans now show up on the mini-map with green colors, instead of the normal blue colors that other friendlies use. Their names are also drawn in green on your HUD, the obituary text, and in the pre-game lobby. This helps you figure out where your friends are and what they're up to, especially in the heat of combat.

Auto-Titan Color in Obituary - Your auto-titan's name now shows up in the obituary with the gold color that your own name does. Previously it had the same blue color as any other friendly. This makes it easier to keep tabs on how your titan is doing.

Removed Wall-hack Exploit - PC cheaters were able to modify their local configuration files to enable a sort of wall-hack cheat using legit game code. We've closed the exploit that they were using.

Menu Changes - "Play Multiplayer" is now the default (top) option on the private lobby menu, if you've completed both the IMC and Militia campaigns. It has also been renamed from "Play Classic", since the term "classic", which we used internally, proved to be confusing to some players.

Game Version on Main Menu - The main menu now displays the game's version in the bottom-left corner. Now you don't have to wonder if you really do have the latest version of the game, and we can use that to double-check things if support is helping you troubleshoot issues.

NEW FEATURES (Xbox One)

Party App Shortcut in Menus - Added a shortcut on all menus that opens the Xbox One's "Party" app by pressing Left Trigger on the controller, similar to the existing Right Trigger shortcut that invites friends. You can then press 'B' to close it when you're done, or leave it up. (This is much easier than the manual method of going to the Home screen, opening "My games & apps", selecting Apps, scrolling a few screens over to the "Party" app, and opening it.)

GAME BALANCE CHANGES

The Gooser Challenge - Based on recent feedback from fans of the game, the Gen 5 challenge requirement 'Gooser', requiring players to kill 50 ejecting pilots, will be reduced to 5 total. We had a couple of design goals for Regeneration. One was to give players a structured way to discover and experience ways of playing the game they might not have otherwise tried on their own. The second was to recognize players' mastery of various skills, going beyond just 'time played'. We went a bit too far with this challenge, especially considering the unique conditions that have to be met just to have the opportunity to get a kill on an ejecting Pilot. We understand some players have already completed the challenge, or have already earned more than the new requirement so we will be internally noting those players so we can recognize their accomplishments in a future game update.

40mm magazine capacity for default and Extended Mag – The default magazine size was making the 40mm too powerful. It is intended to be the only weapon that can take a Titan down without reloading, if used skillfully. However, 20 rounds per magazine were proving to be too high and overly tolerant of indiscriminate fire. We've reduced it to 12 rounds per magazine, which still allows players to take a Titan down without reloading, but helps balance it out against other Titan weapons. The extended mag has also been dropped from 25 to 16, with the same design principles applying to this change.

Titan Quad Rocket mag size change – During development, there was a time when the Quad Rocket was too powerful. We made a lot of changes to pull it back before shipping (lessened the screen shake impact, lessened the duration of the first person impact FX, lowered the magazine size, pulled the damage back, etc.) It currently can struggle against other Titan weapons and going back to the 5/6 (default/extended mag) magazine sizes helps balance the weapon and allows players to miss a few shots and still be effective. It was 4/5, now its 5/6.

Titan Quad Rocket damage vs Titan shields – It was taking too long to drop a Titans shields with the Quad Rocket (5 shots). This meant you had to reload before you could even drop an enemy Titan's shields. This was the only Titan weapon that had this issue. We've now upped the damage against Titan shields so that it can drop a shield with 4 shots. Combined with the increased mag size, this damage increase effectively gives you one more volley in the mag to deal serious direct hull damage.

Titan Quad Rocket 'Rapid Fire' Mod's mag size change – We upped the magazine size for the Quad Rocket's Rapid Fire Mod to help it compete with the changes made to the extended magazine (from 5 to 6). The Rapid Fire Mod's magazine size is going up from 16 to 18.

Amped Kraber Titan damage change – We upped the damage that the Amped Kraber Burn Card does to Titans. It is now the only significantly effective “small arms” weapon against Titans. Note that this only applies to the Amped version of the Kraber. The damage goes up from 100 to 800. We added this to give the Kraber Burn Card a little bit more character, as well as to give you something to shoot if you have a hard time hitting those little Pilots with the Kraber. So snipe away at those Titans… before they kill you!

Hardpoint Domination scoring changes – We wanted to reward and encourage players to go out and capture enemy hardpoints. As important as defending a hardpoint is, capturing them is more important and a tougher task, generally speaking. We did not want to completely remove points for defending, but attacking players were getting too little credit for their efforts. Here is a breakdown of the changes:

- Capturing a hardpoint from 150 to 250
- Assisting in capturing a hardpoint from 75 to 100
- Neutralizing a hardpoint from 50 to 150
- Assisting in neutralizing a hardpoint from 25 to 75
- Killing a player inside an enemy hardpoint from outside (nearby) from 75 to 50
- Killing a player inside an enemy hardpoint from outside (far) from 75 to 50
- Killing a player inside an enemy hardpoint from inside the hardpoint from 75 to 50
- Killing an NPC inside an enemy hardpoint from inside the hardpoint from 25 to 10
- Killing a player outside of a friendly hardpoint whilst inside of a hardpoint from 75 to 50
- Killing a player inside of a friendly hardpoint whilst inside of a hardpoint from75 to 50
- Killing an NPC outside of a friendly hardpoint whilst inside of a hardpoint from 25 to 10
- Killing an NPC inside of a friendly hardpoint whilst inside of a hardpoint from25 to 10
- Defending a hardpoint now goes from 75 to 25

CTF scoring changes – We wanted to make sure the big payoff in CTF came from capturing the flag. Killing the carrier and then returning the flag was worth 400 points (combined), while capturing the flag was worth 500 points in comparison. These changes are meant to reward players who capture the flag a bit more than those who kill the carrier and return the flag. Defense is still a very important aspect of CTF so we wanted to make sure to keep defending points high enough to still encourage playing defense. Here is a breakdown of the changes:

- Capturing a flag from 500 to 400
- Returning the flag from 250 to 100
- Killing the flag carrier from 150 to 100

BUG FIXES (All Platforms)

- Fixed an issue where a Titan firing ordnance would not show on the minimap correctly.
- Fixed a rare bug with Pilot health pools that would make them virtually invincible.
- Fixed rare cases where Titans could be called in through solid geometry.
- Titan shields now protect friendly rodeo players from explosion damage (such as from an Arc Cannon).
- Fixed a case where a Pilot could embark a Titan through walls.
- Spitfire LMG and XO-16 firing sounds will no longer sometimes cut off before the gun is finished firing.
- The Archer now locks onto the top of a heavy turret rather than the base of the turret.
- The Archer's rockets now home in on Titans correctly when those targets are kneeling.
- Fixed shadows incorrectly shimmering on a particular area of Lagoon.
- Fixed Satchel Charges and Particle Walls causing pilots to permanently rodeo other pilots.
- Fixed certain characters not rendering properly in French and other languages.
- Fixed an issue where "Initializing..." would be displayed if a server wasn't found.
- Fixed being unable to scroll to the top of the datacenter list after scrolling down.
- Greatly reduced the bandwidth used when connecting to a server. People who previously could not progress past the load-screen when connecting to servers should be able to play now.
- Grunts now show up on the minimap when they shoot.

BUG FIXES (PC)

- Fixed issues with Asian fonts.
- ‘-nojoy’ command-line parameter now disables gamepad input.
- All anti-aliasing modes should now properly be displayed in the video settings menu.
- Fixed graphics corruption and some GPU underutilization for SLI and Crossfire configurations.
- Fixed a crash in the options menu when toggling between Low and Medium shadows.
- Mouse buttons can now be used for voice chat in lobbies.
- Titanfall will no longer override your Windows microphone volume setting when it is launched.
- Fixed the Smart Pistol reticle so it scales properly based on the Field of View setting.
- Fixed crashes on machines with 32 or more cores.

BUG FIXES (Xbox One)

- Fixed a rare full-screen blue/red flash.
- Audio should no longer overlap after going to the Xbox dashboard and back into Titanfall.
- Fixed a crash when saying "Xbox go back" on certain menus.

COMING SOON IN FUTURE UPDATE

A selection of improvements that will be released in an upcoming update:

- More Custom Loadout Slots with Custom Slots per Game Mode
- Ability to rename Custom Loadout Slots
- Last Game Summary shows the scoreboard from the previous match
- Additional customization options in Private Match
- Better 120hz monitor support
- Pick-up prompt for dropped Amped weapons appear in a different color than for normal weapons

Enhanced interaction with Challenges. You will be able to review your Challenges by the following criteria:

o Completed (in your previous match)
o Most progressed (in your previous match)
o Almost completed (overall)

Scoreboard icons will reflect 3 new states:

o Player Evacuated

o Player Dead with Auto-Titan Still Alive

o Player Alive with Auto-Titan Still Alive

3/21/2014 Server Changelog

Balancing adjustments and general changes

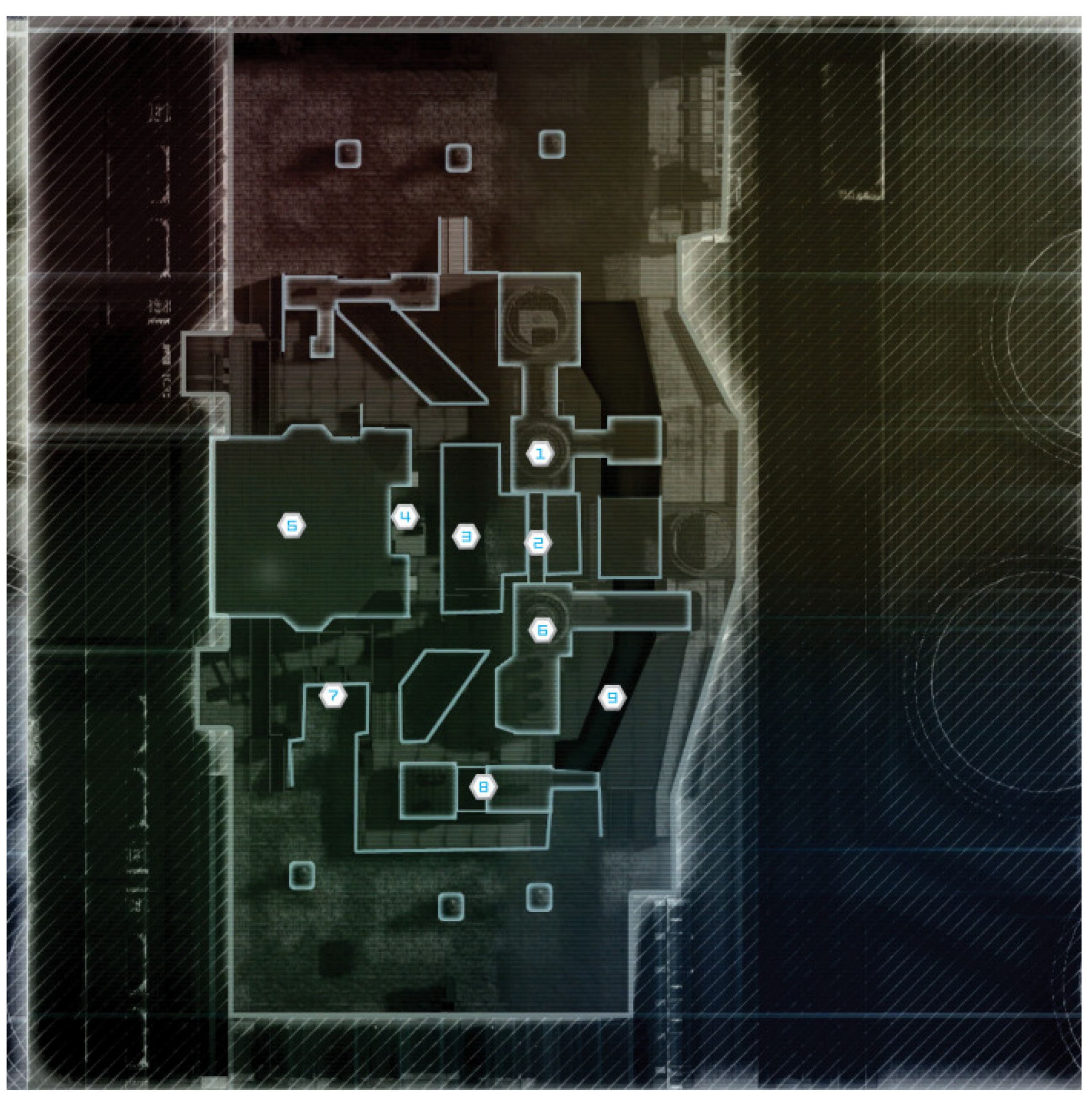
- The damage indicator from Electric Smoke is now much more noticeable
- Search Drones will now show up in Classic Modes of Angel City
- Arc grenade/mine effects no longer draw on friendly Pilots and Titans
- Lowered the point value of defensive actions in Hardpoint mode and CTF.
- Increased the score limit in Attrition
- Flag Return points reduced
- Flag Carrier killed points reduced
- Explosives detonated by Dead Man's Trigger are now slightly delayed
- Explosives detonated by Dead Man's Trigger now play a warning sound before exploding
- Slightly decreased the damage of the Smart Pistol when not locked onto a Pilot
- Slightly decreased the hip-fire accuracy of the Smart Pistol
- Certain Burn Cards could be exploited to give multiple uses
- Evac Dropships are now more responsive to Pilots entering them
- Hacking a Mega Turret will now restore it's health to full
- Cluster Missiles damage reduced against Evac Dropships

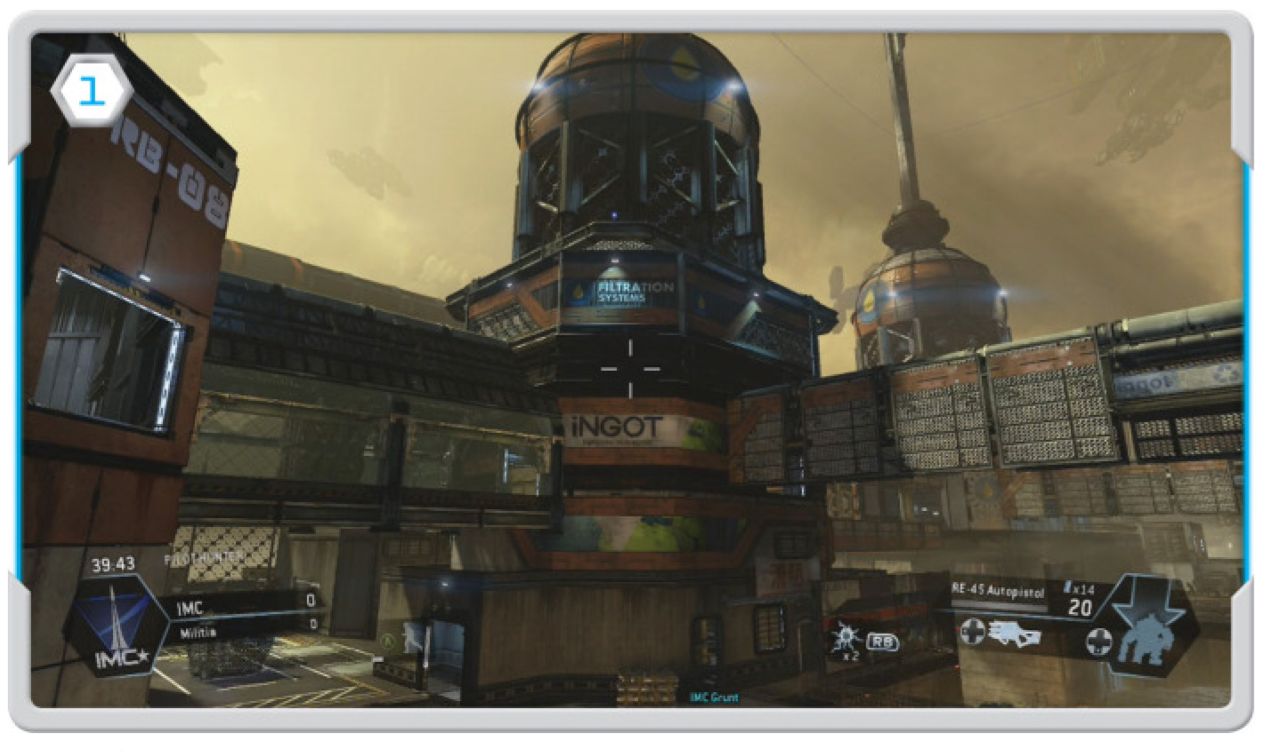
Bug Fixes

- Titan could become stuck in the position he lands in
- Auto-Titan wouldn't stand up until you embarked into it
- Several rare server issues restarting the game in to the lobby
- Pilot could end up out of bounds while rodeoing a Titan as it is destroyed
- Pilot could warp through certain locations when jumping off a Titan
- Rodeoing a Titan that has been doomed by your SMR could kill you
- Players being able to enter some geometry in Smuggler's Cove
- Titanfall will now give proper kill credit when it kills a Pilot embarking into their Titan
- Minions in Attrition now continue to spawn until the Epilogue begins
- Player couldn't hack a Mega Turret console
- Server would sometimes error when leeching a Spectre
- Hardpoints sometimes awarded defense score to players not near the Hardpoint
- Rare issue when ejecting from a Titan
- Server would sometimes error after a match while returning to the lobby
- Double XP burn card sometimes not being applied properly

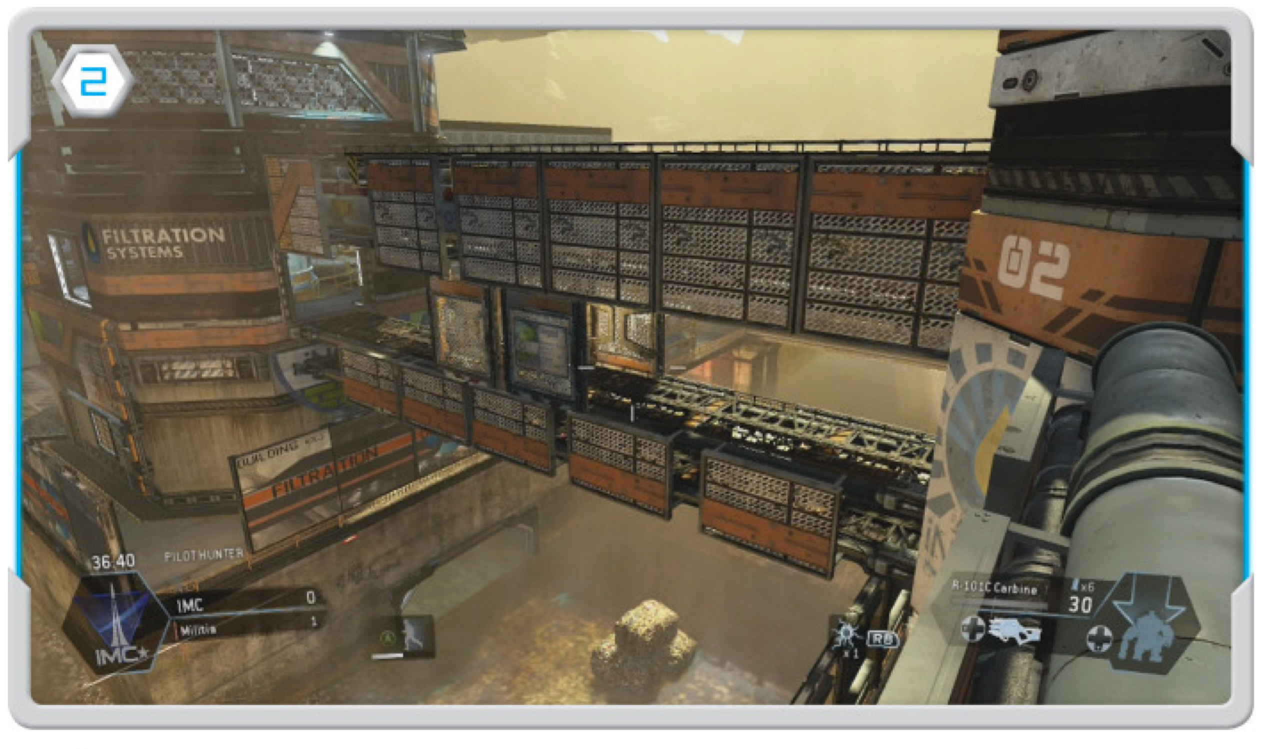
Runoff (Expedition)

Map Overview

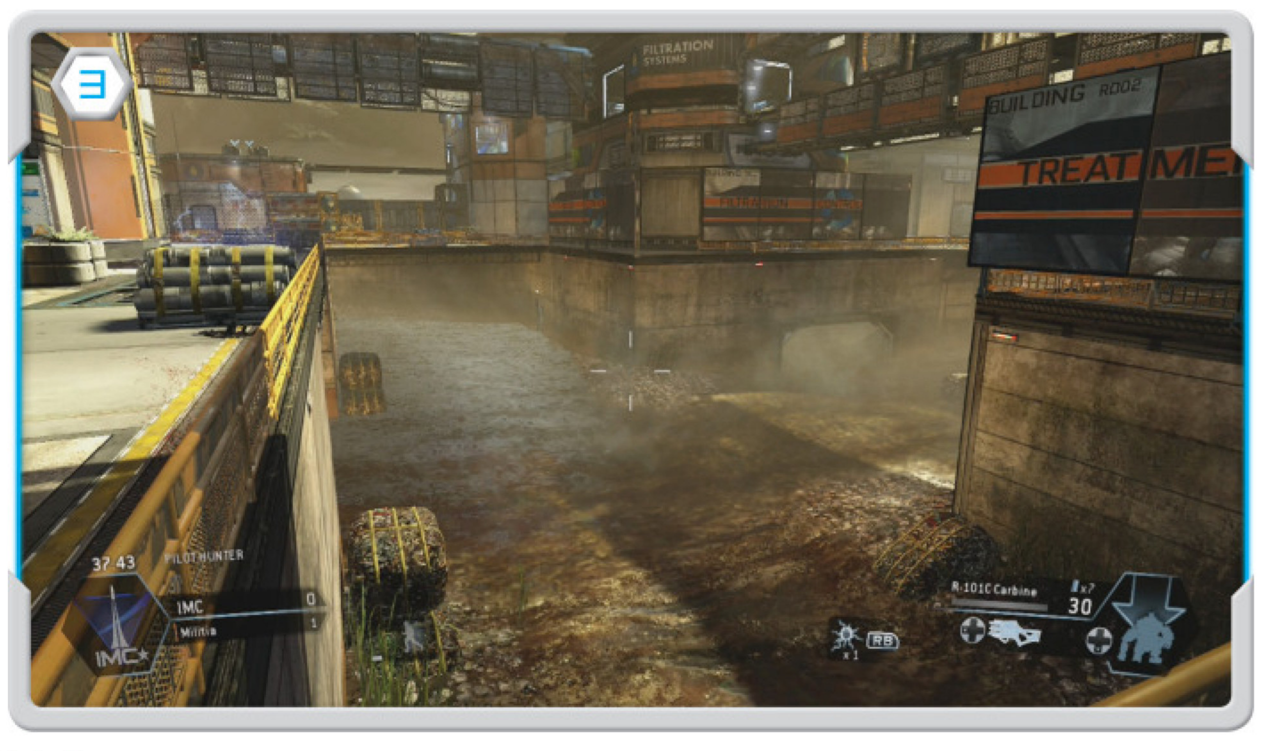




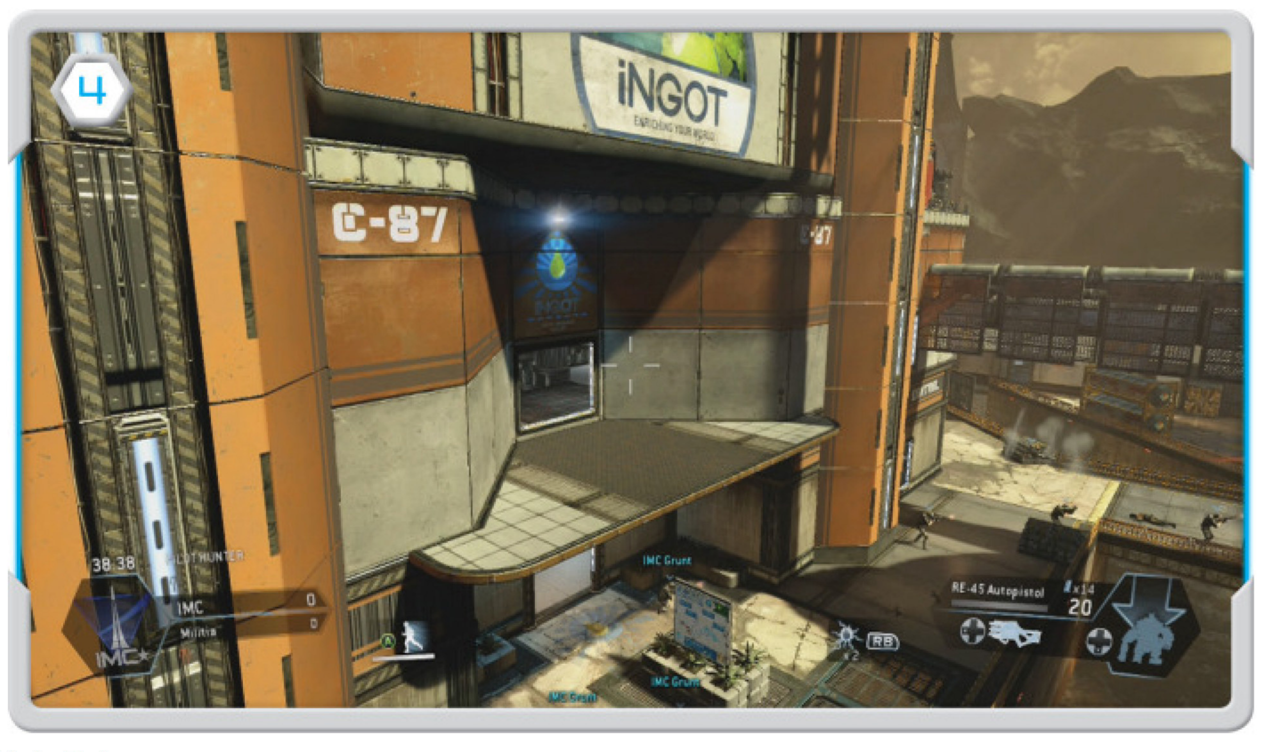
Filtration Systems



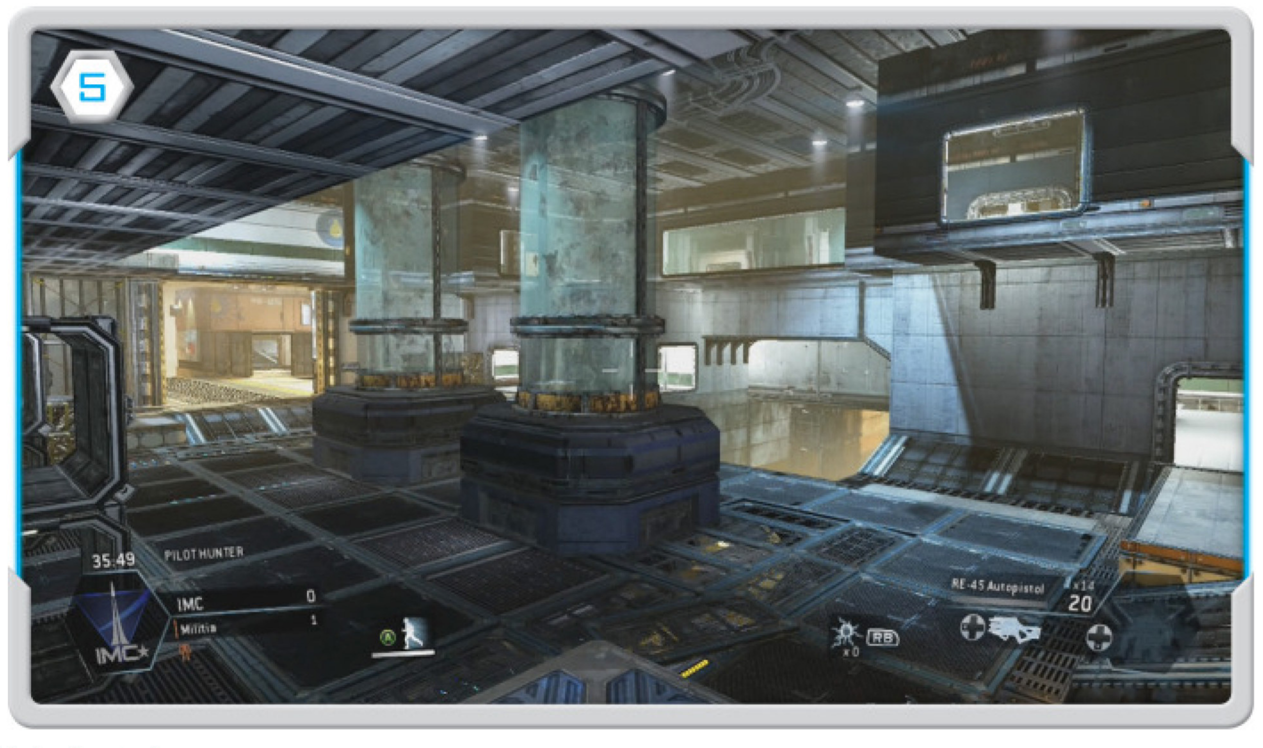
Catwalk



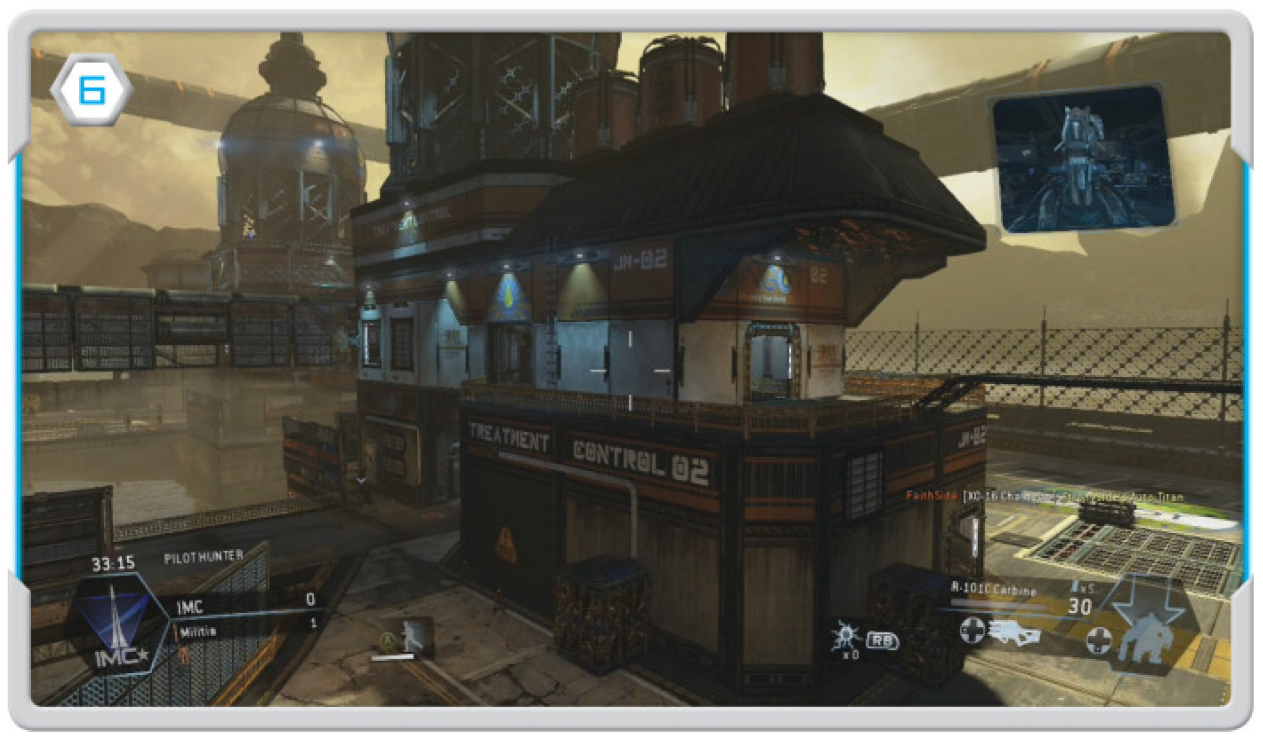
Main Sewer



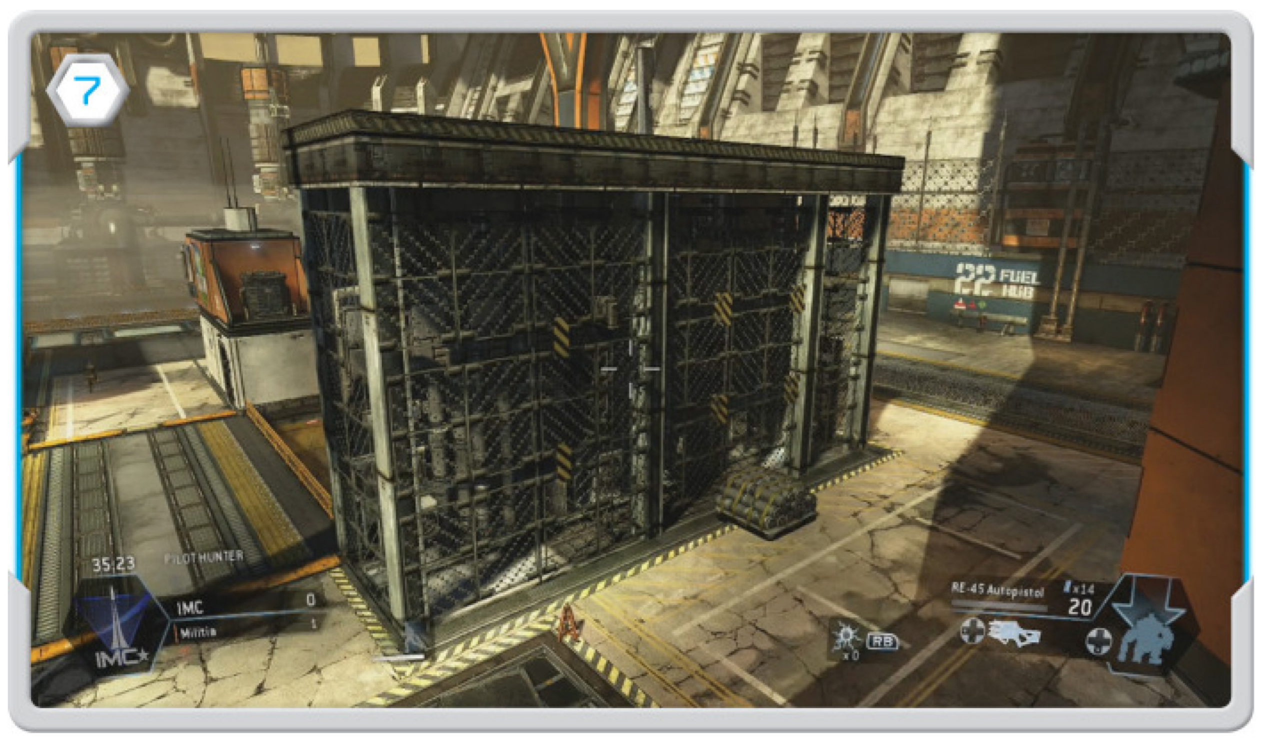
Main Balcony



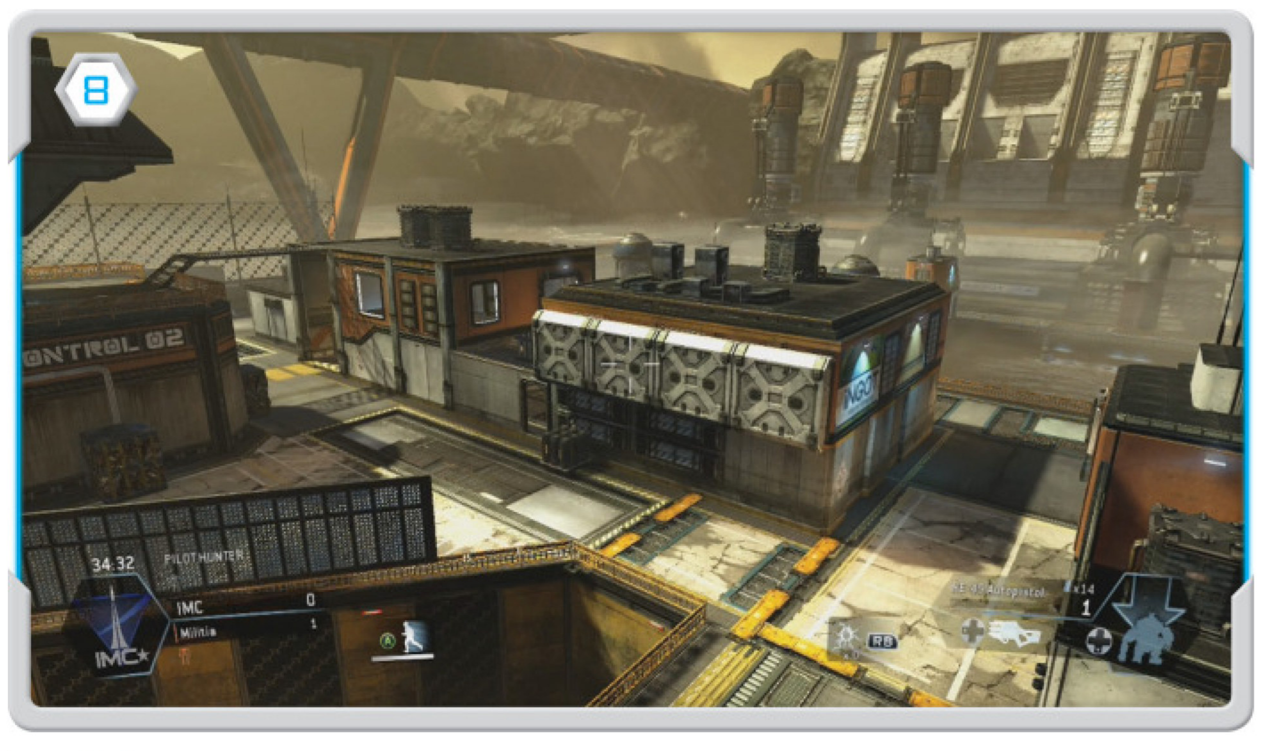
Main Control



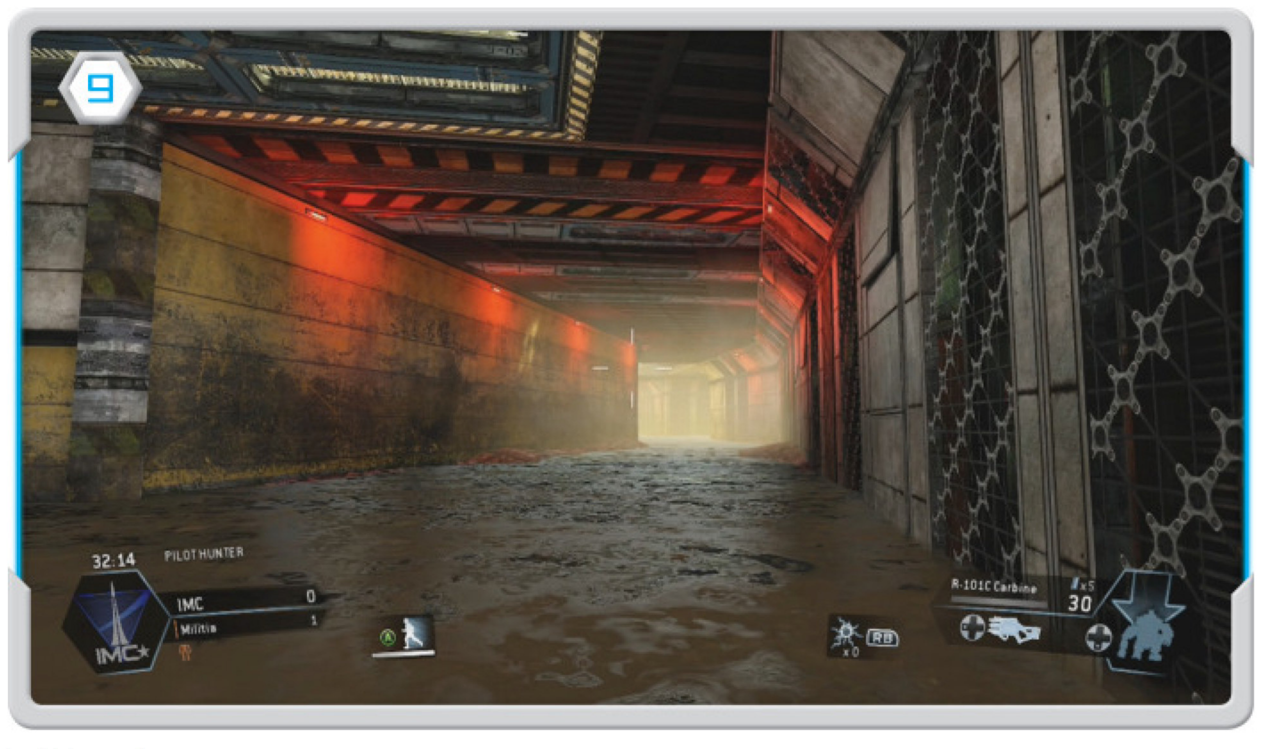
Treatment Plant



Pipe Wall



Pump Station



Red Tunnel

I had originally sketched out Runoff about a year ago but due to time constraints we had to cut it from the main game. So, after we had finished the main game and started talking about DLC I opened up Runoff to see if it would play well. A lot of changes had gone into the main game in a year and I was wondering if Runoff would hold up.

Runoff was an experiment to try and make a small map but still allow Titans enough pathing options so that they don't feel constrained or limited. The core concept of the level is multiple layers of paths: concrete canals filled with water and trash below, and upper levels that are cleaner and more industrial. I thought the canals would be cool for Titans to fight in, with Pilots able to jump across them. I also set out to make more choke points in the level, something that is pretty hard to do in our game, at least for Pilots with their enhanced mobility.

At the heart of Runoff are three main buildings. The largest is the main building housing two large inlet tubes in the center of it. The others are all connected with sky-bridges and running billboards. The trench below these buildings is the central artery of the entire map. If your Titan falls down into these trenches, you will have to travel back to either end of the map to find a ramp back up. The trenches also serve to help you escape quickly when your Titan gets into an unwinnable fight.

In CTF, the flag bases are located at either end of the main trench path. As a pilot you can use this trench to move between flags very quickly.

In Hardpoint, B is the only point which can be captured directly by a Titan but both A and C allow a Titan to see and shoot into them–have your auto Titan provide cover while you capture!

Runoff ends up being a pretty fun level that plays very differently in each game mode. You'll find yourself using different areas of the map depending on what you choose.

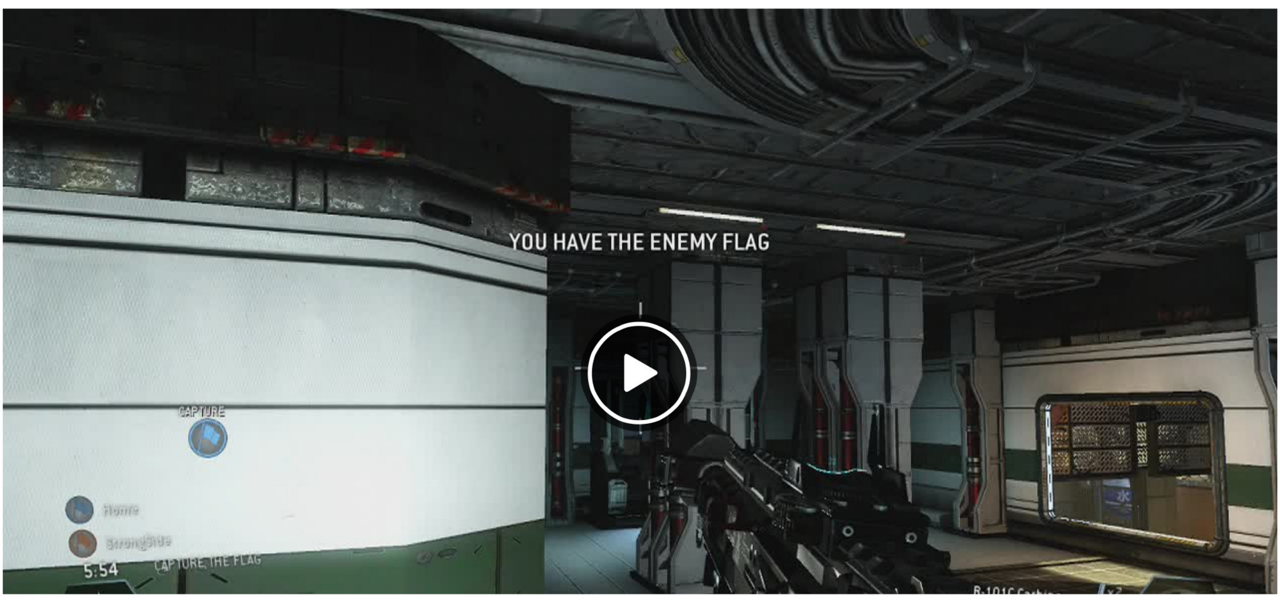
-Geoff Smith, Designer

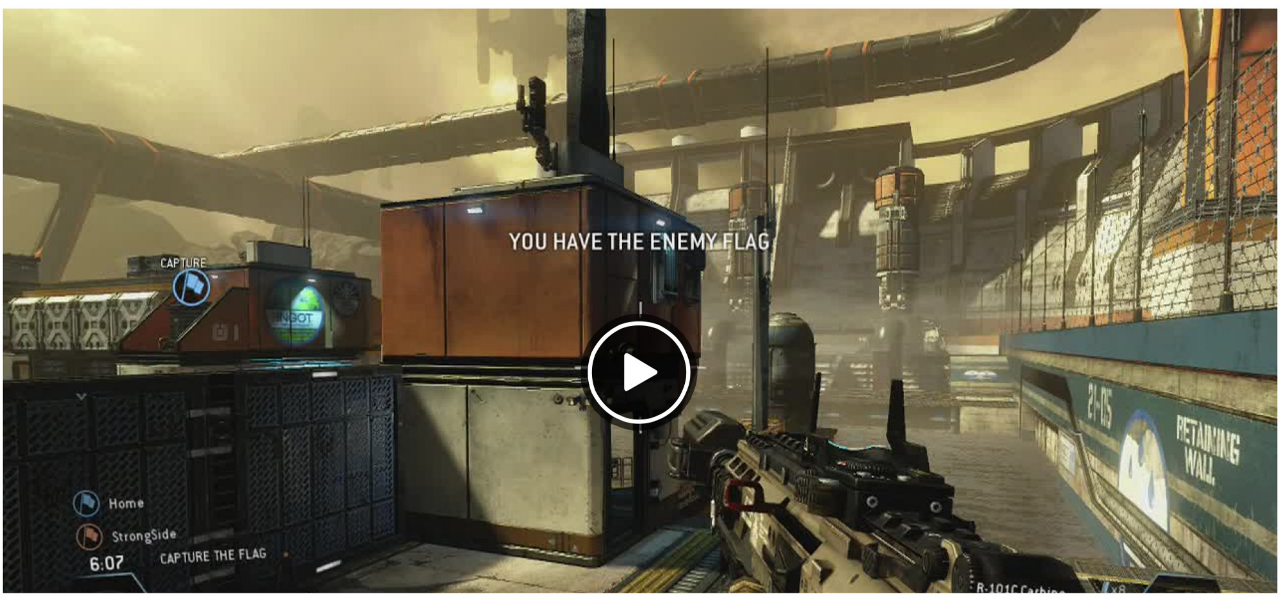
Runoff (Expedition)

Capture the Flag

Tactics

- Runoff doesn't have many routes to safely run the flag back to your base on foot. Your best option is to jump aboard a friendly Titan and have the Titan dash you back to your teams base. If you absolutely cannot run the flag by jumping aboard a friendly Titan there is one great route on foot from each base that works well. Watch the two videos below to see each flag route for the IMC and Militia team.

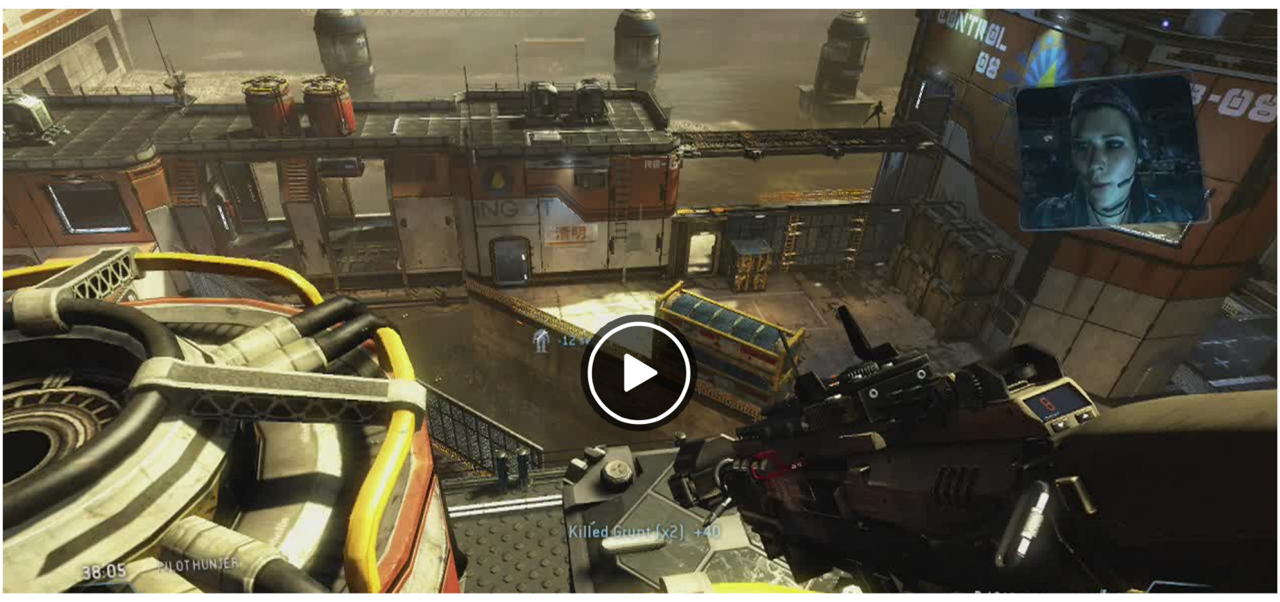




- When running the Militia Flag route you'll need to jump skip. Jump skipping is best used with Stim. Each time your Pilot is about to touch the ground press your jump button to keep your speed. This can been done many times until you have no where else to jump.

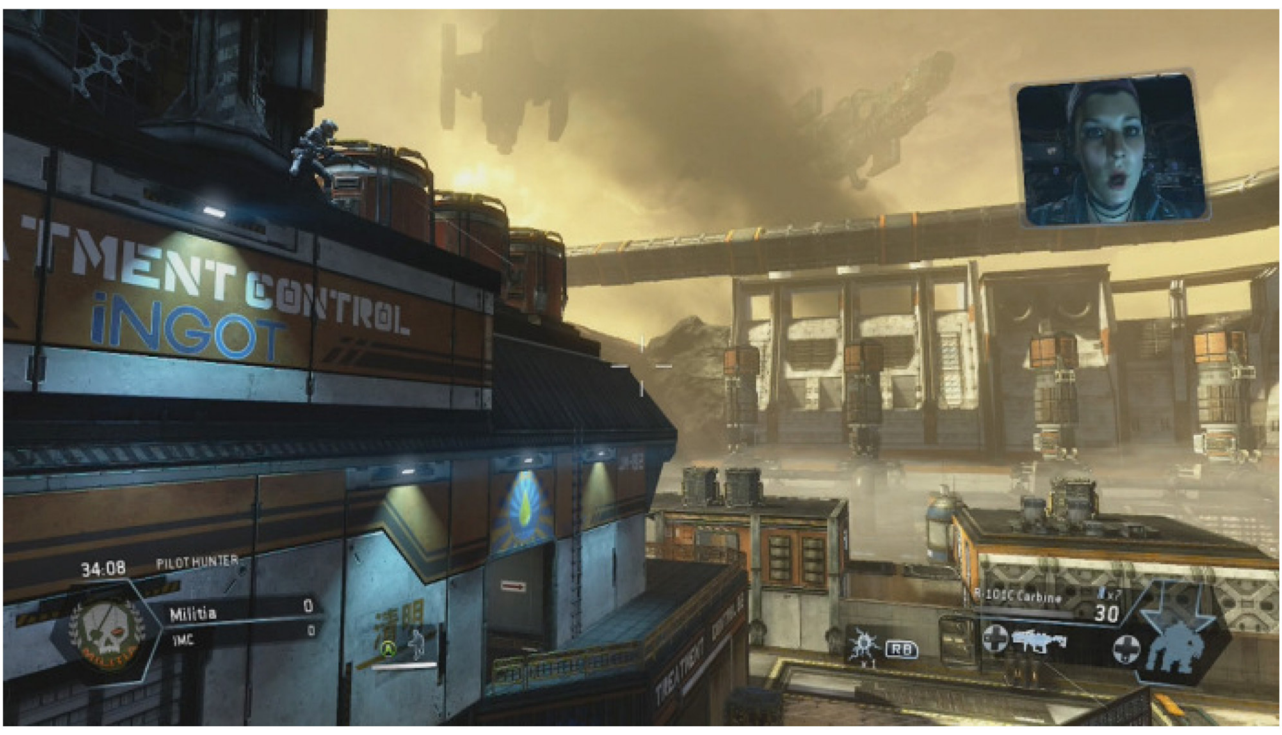
- The IMC and Militia flags are both placed in a close quarters building. Take advantage of this by placing a few Satchel Charges or Arc Mines near your flag. This tactic is great for defending your teams flag.

- As a Titan you can defend your flag base extremely well by patrolling around your flags building. You're able to have a view at almost every exit of the building and stop an enemy Pilot running your flag dead in his tracks.



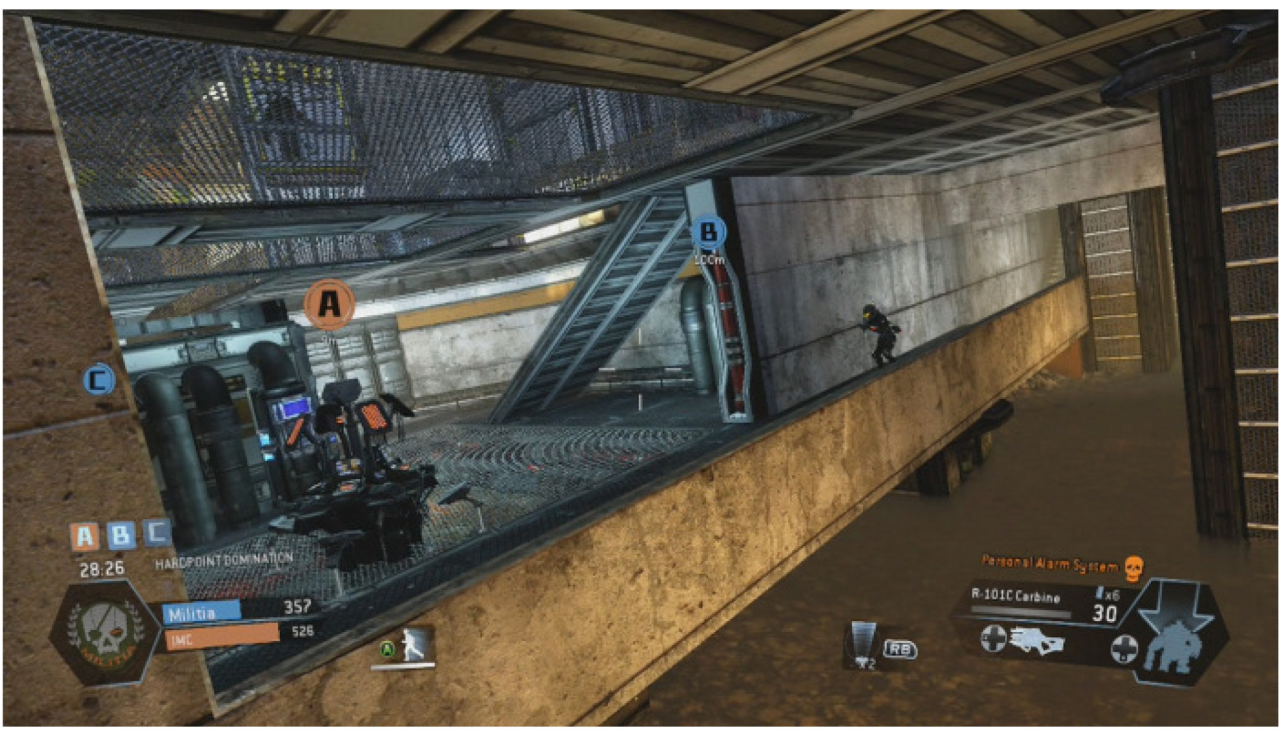
- Above the pipe leading toward the Filtration Systems is a small balcony which has a great overview of the IMC base to kill any incoming or outgoing enemy Pilots. Behind the red generators is a small cubby hole which is great to drop into for cover. Enemy Pilots on ground level will not be able to deal damage to you while you are positioned behind the red generators. The enemy Pilots will be forced to get a Titan or climb all the way up to kill you.

- As a Pilot avoid running in the open areas near Main Balcony and Main Sewer. There is consatnt traffic around these two areas so it's best to have your Titan to make your way through Main Sewer or beneath Main Balcony. As a Pilot use the buildings and tunnels to safetly travel from one side of the map to the other but still be cautious of enemy Pilots taking these same routes.

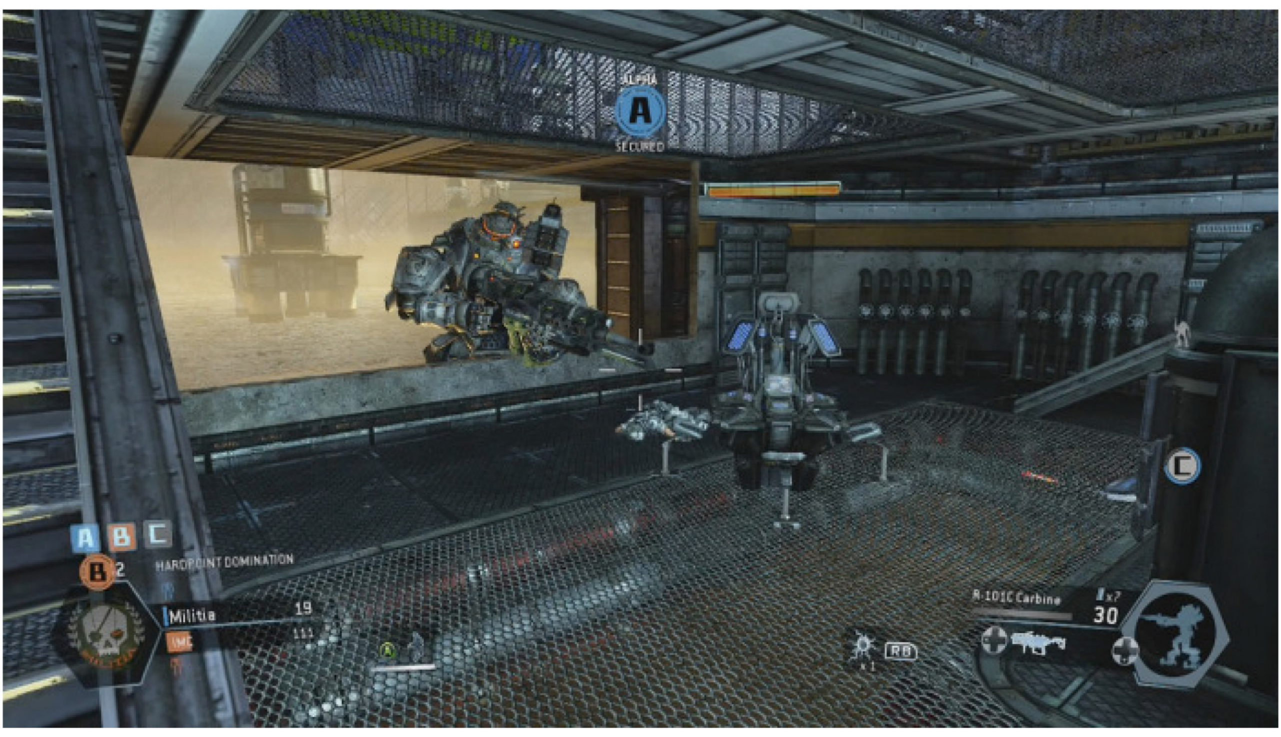


- A great position to guard the Militia flag is on the rooftop of the Treatment Plant. Up here you'll have an entire overview of the Militia side of the map and be able to call out the enemy's position to your teammates. When taking enemy fire drop back and use the three red generators or the Treatment Plant Tower as cover and regain your shields. Keep the enemy guessing your position by peaking out at different positions on the roof.

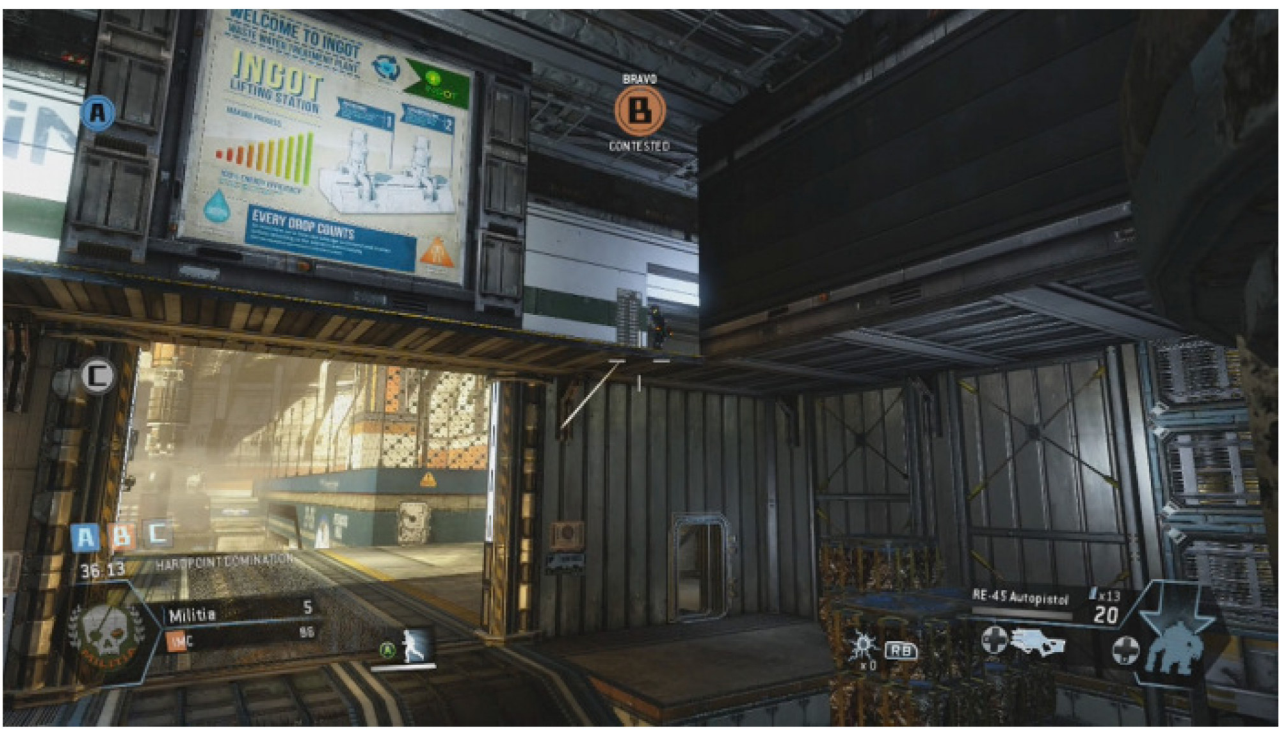
Tactics



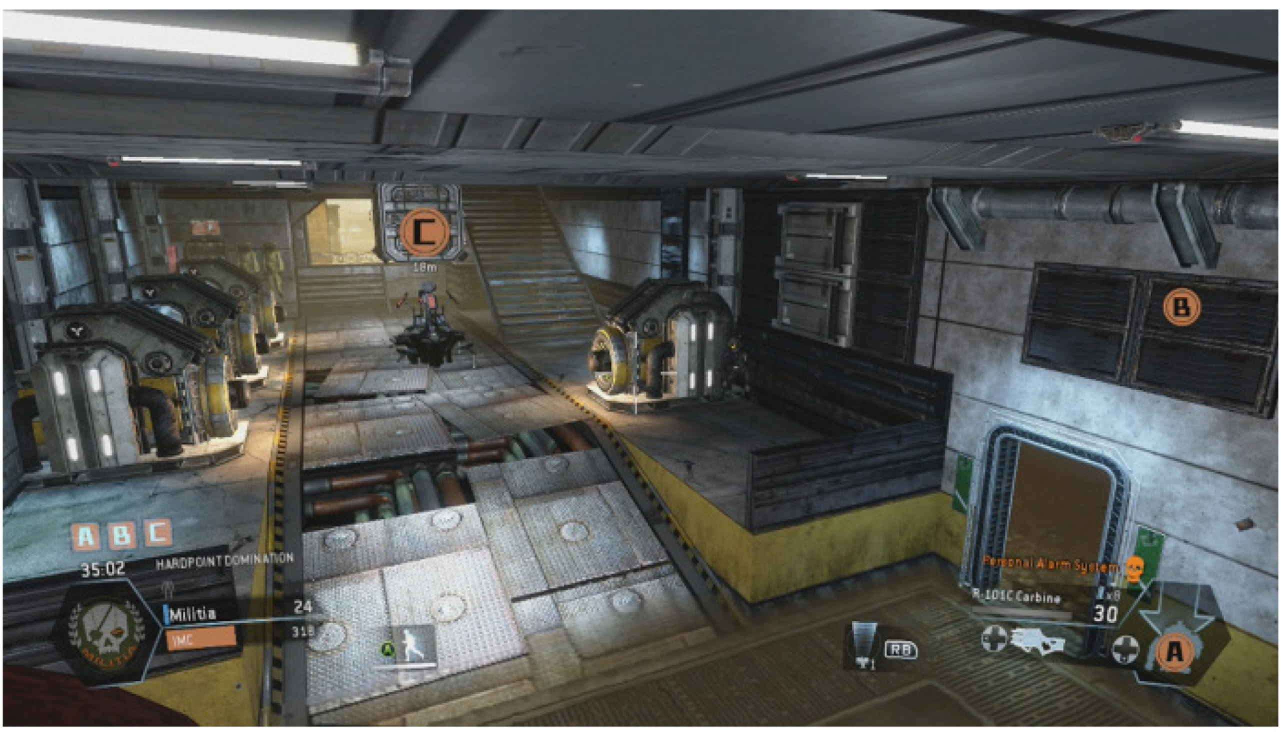
- Most of the capture raidius at Hardpoint A can be easily seen through the grated floor on the upper level exposing your position easily to the enemy. In the back corner of Hardpoint A facing the IMC spawn is a well covered area to capture the objective which is tough to see from the upper level. While in this position you can peak around the corner seldomly or wait to see if Hardpoint A will be contested. Also periodcally check the stairway behind you so you are not killed by a flanker. Once captured use a Titan to defend this objective.



- At Hardpoint A a Titan can defend this objctive by simply positioning himself in the window facing the IMC spawn. Although a Titan cannot capture this objective a Titan can defend this objective extremely well. A Titan will be able to completely see the entire capture radius of Hardpoint A. As a Titan equip the Cluster Missile to make it easier to defend the objective.



- Hardpoint B has a huge capture radius and is accessible to Titans. This objective is a Titans playground. As a Pilot you'll want to stay clear of this objective unless you'll be aiding a friendly Titan. A position to aid a friendly Titan that works well for a Pilot is on the walkway of the upper level. At this position you'll be able to lay down fire and back up behind cover to easily make an escape if an enemy Titan pursues you.
- When attacking Hardpoint B be sure to move in with multiple Titans. Getting caught in Hardpoint B alone in a Titan is asking to be destroyed.



- Hardpoint C will be controlled mostly by Pilots. A good position to capture this objective is behind the single generator placed opposite from the three generators. Here you can watch the ramp leading up to the objective. Keep an eye on your HUD. If your HUD changes from capturing to contested you'll know an enemy is approching from behind you. Use Cloak in this area to give yourself an advantage against an enemy Pilot.
- As always, once you have captured any Hardpoint it is better to place yourself in a position which overviews the capture radius of the Hardpoint. Positioning yourself inside the Hardpoint after you have captured it just allows your enemy to know your positioned somewhere near the objective. Always try to keep your enemy guessing your every move.

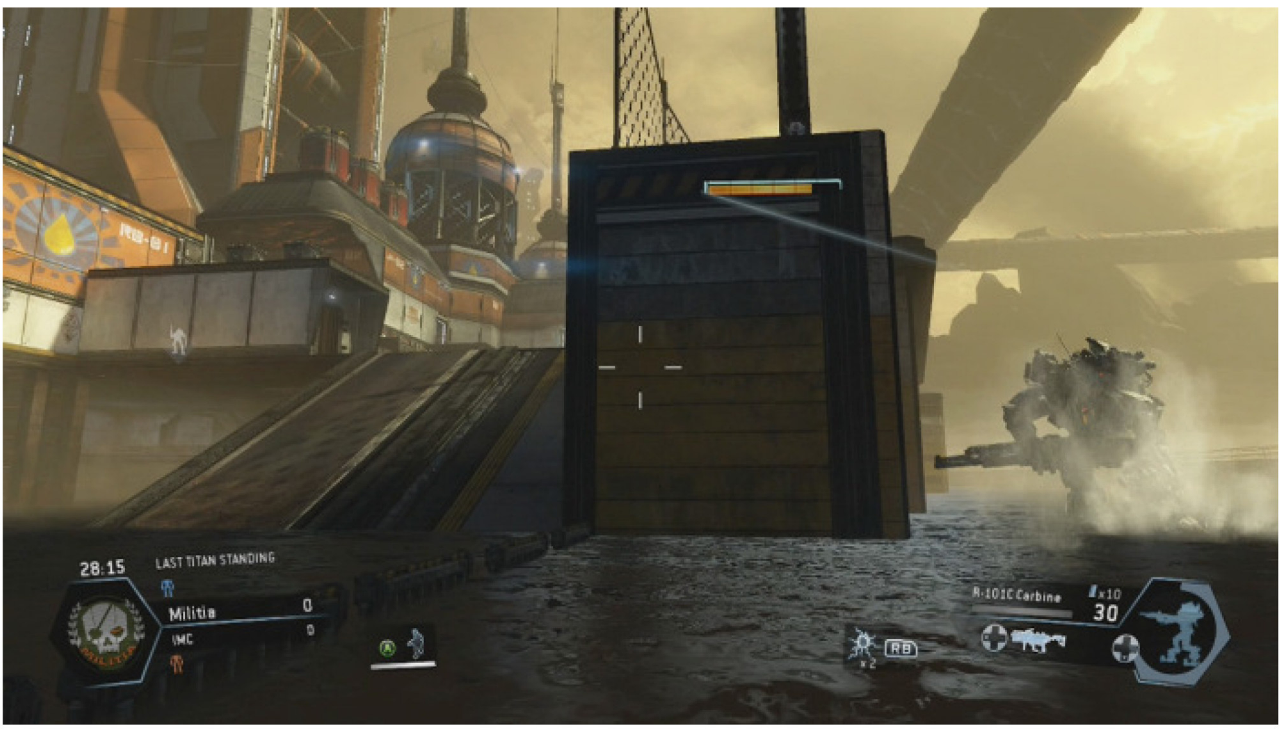
Runoff (Expedition)

Last Titan Standing

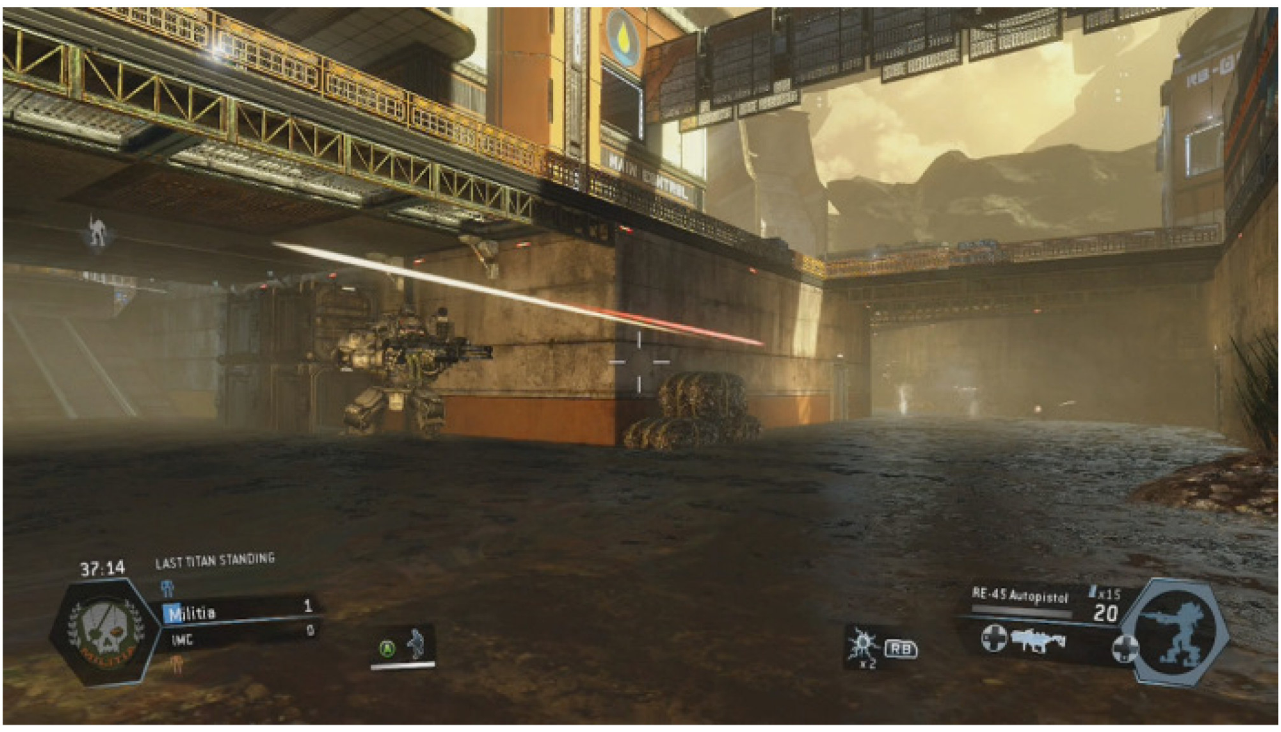
Tactics

- If you have lost your Titan head up to the rooftops of Filtration Systems or Treatment Plant. On the rooftops you'll have an incredible overview of the map. Be sure to equip your Pilot with the Charge Rifle to aid your friendly Titans near or far. Keep your Piot hidden on the rooftops to peridocally deal damage to enemy Titans. As a Pilot you need to stay alive on the rooftops as long as possible because you'll be one more obstacle the enemy team has to think about.

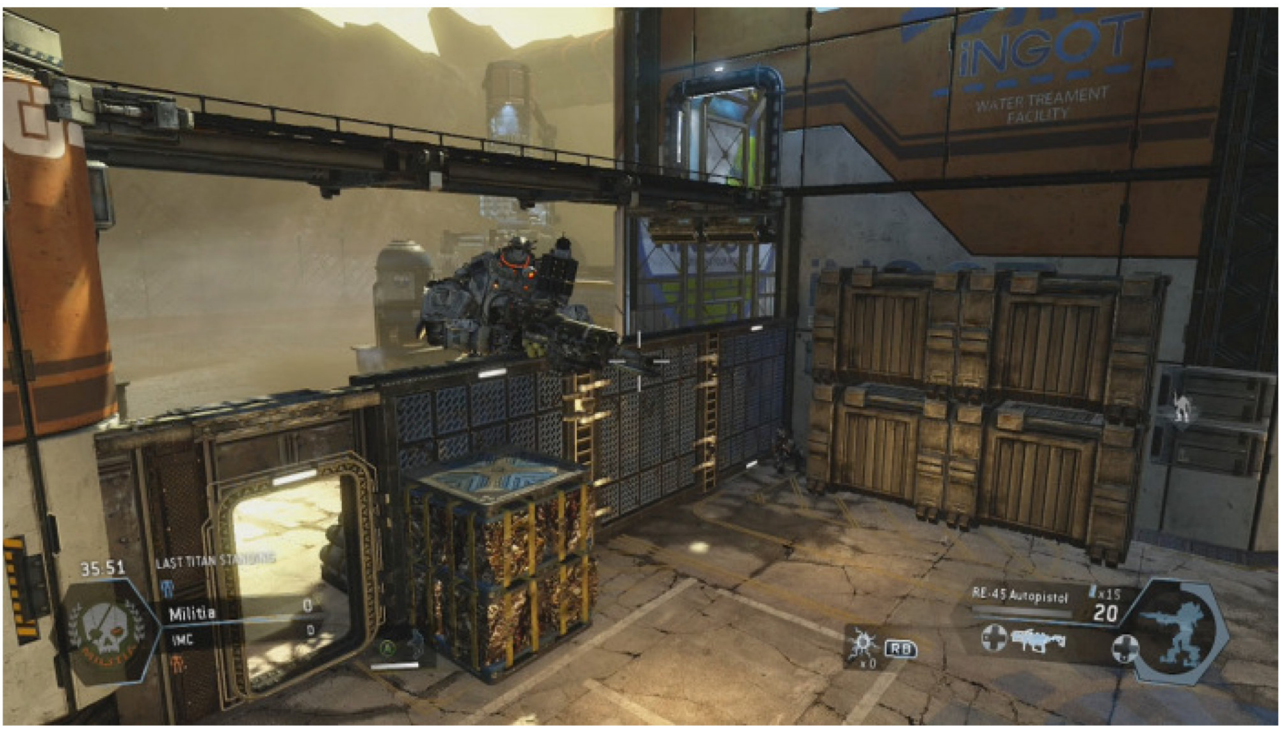
- This map has many long hallways and open views across the map. Equipping the 40mm Cannon or the Plasma Railgun will benefit you greatly. Deal as much damage as possible from a distance then coordinate a push towards the enemy.



- When spawning on the Miltia side a Titan can make an surprise attack play by running in the dead zone just outside of Red Tunnel. While in the dead zone a Titan has 10 seconds to make it into the Safe Zone. It takes about 7 seconds to make it to the safe zone. Once you make it to the safe zone you can sandwich any incoming enemy Titans with the help of a friendly Titan in the Militias side of Red Tunnel.



- The Main Sewer is the perfect place for a bait and switch. Position the first Titan in the tunnel underneath Main Balcony. The second friendly Titan should position themselves in the Main Sewer nearest their own base. If the Titan in the Main Sewer nearest the base notices an enemy Titan pursuing Main Sewer that is the perfect time for the Titan in the tunnel to make the surprise attack. Two Titans is always better then one.

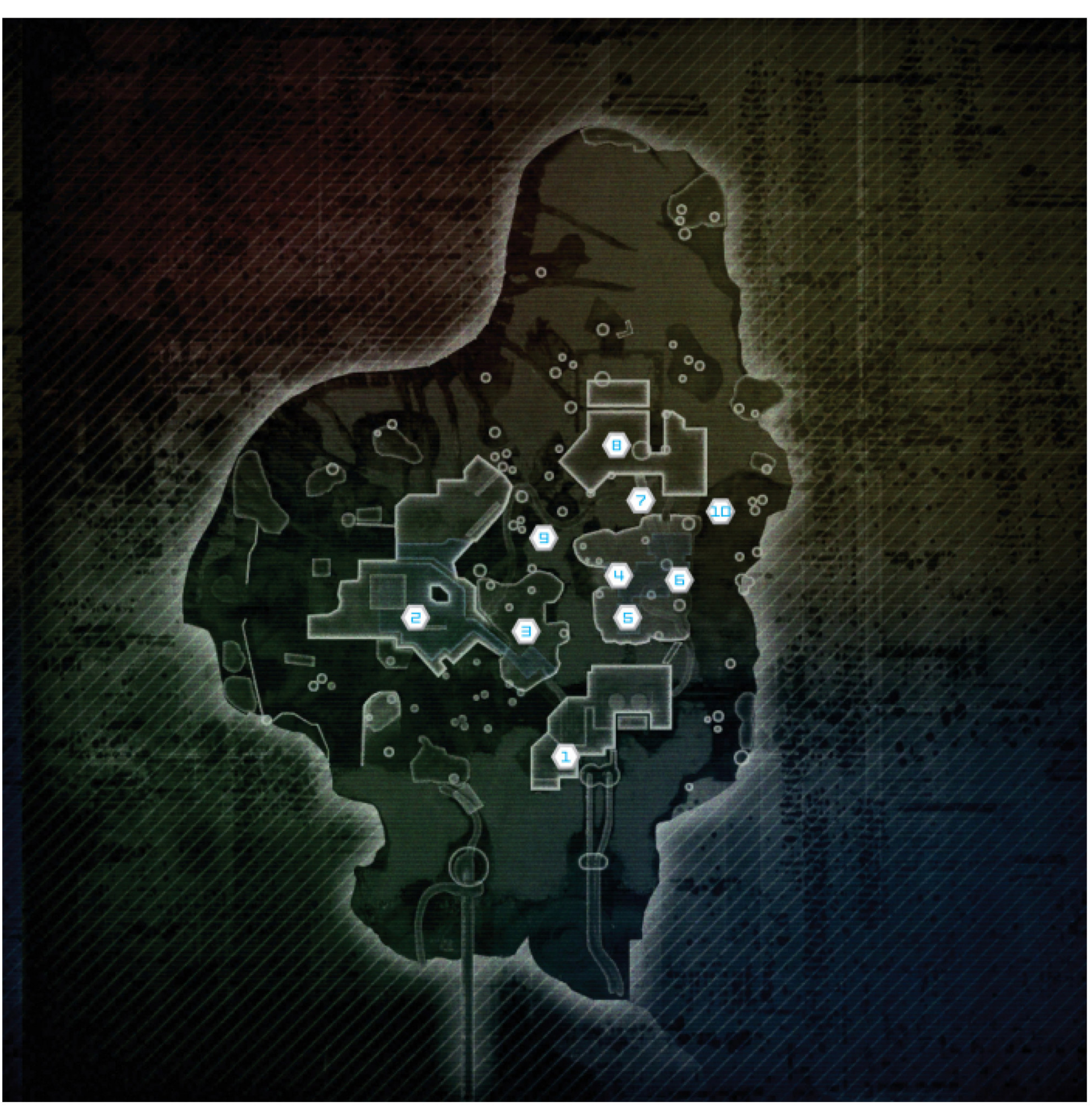


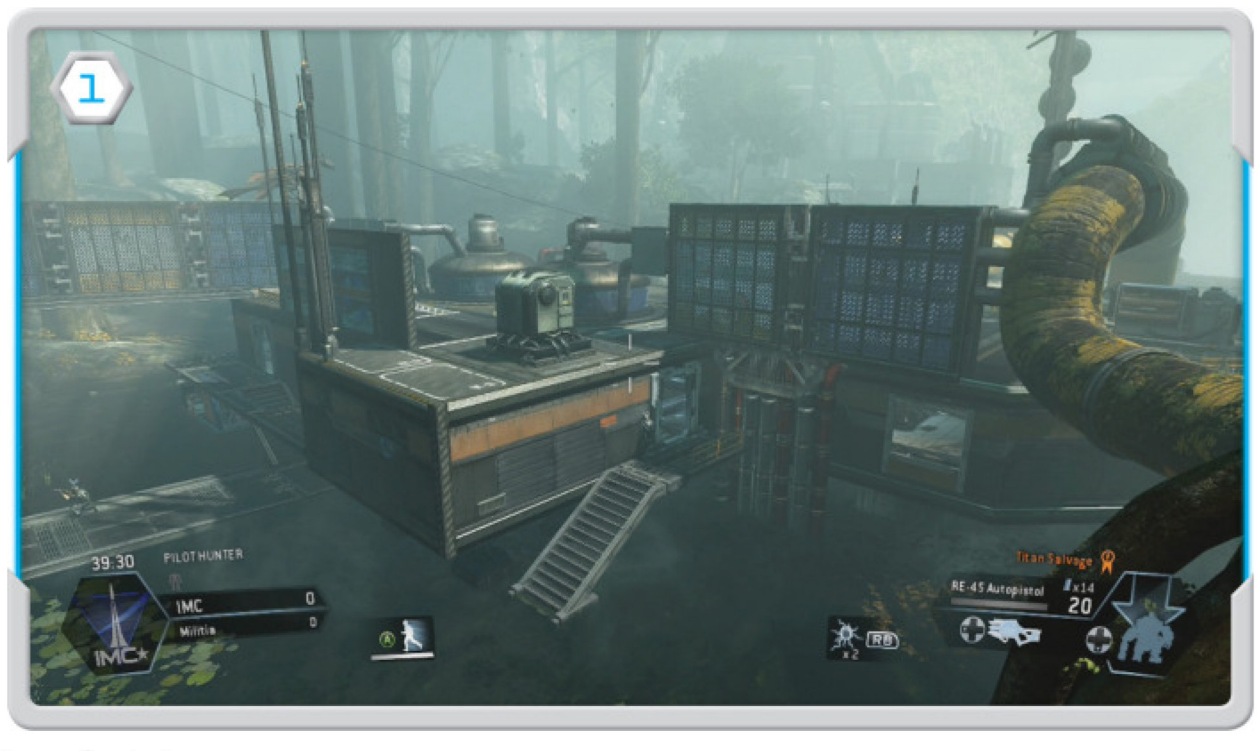
- On Runoff there are many walls and structures which give great cover for your Titan. Use these walls and structures to help your Titan from taking mass amounts of damage. Taking less damage throughout the match can be the winning factor towards the end of the match.

- Remember to always make a push with multiple Titans and communicate with your team to cooridinate an attack.

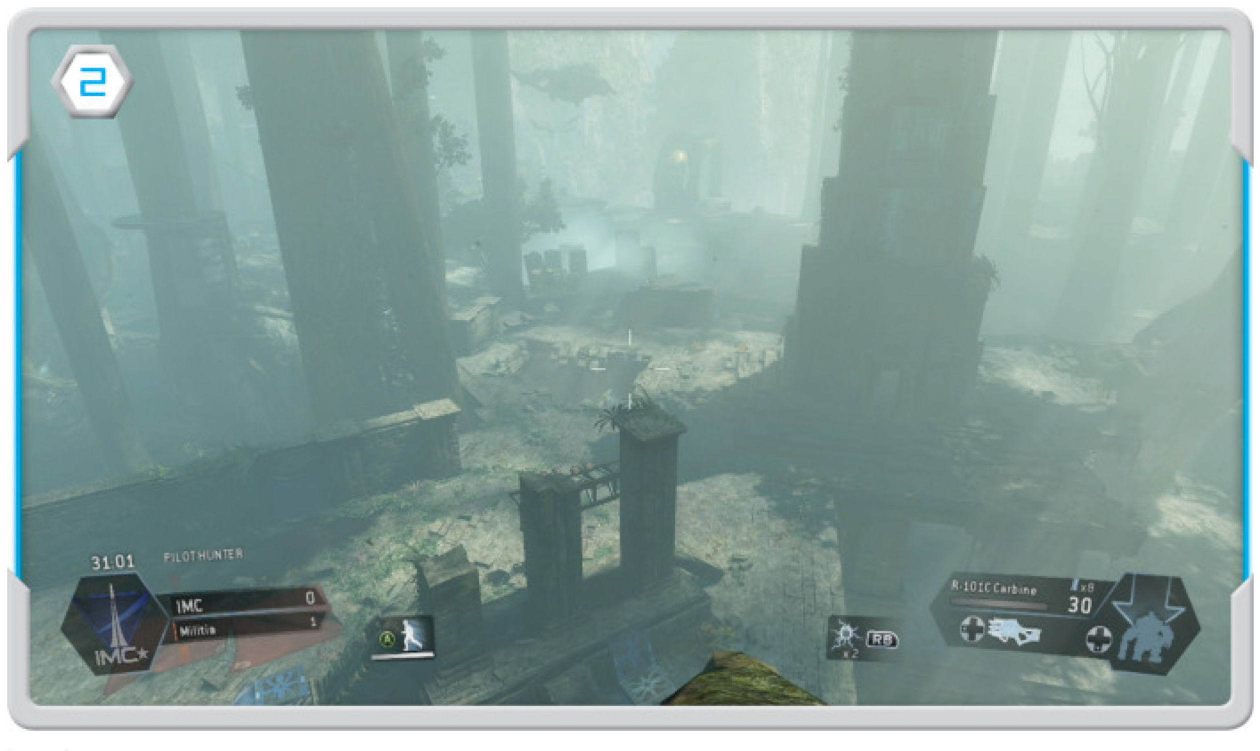
Swampland (Expedition)

Map Overview

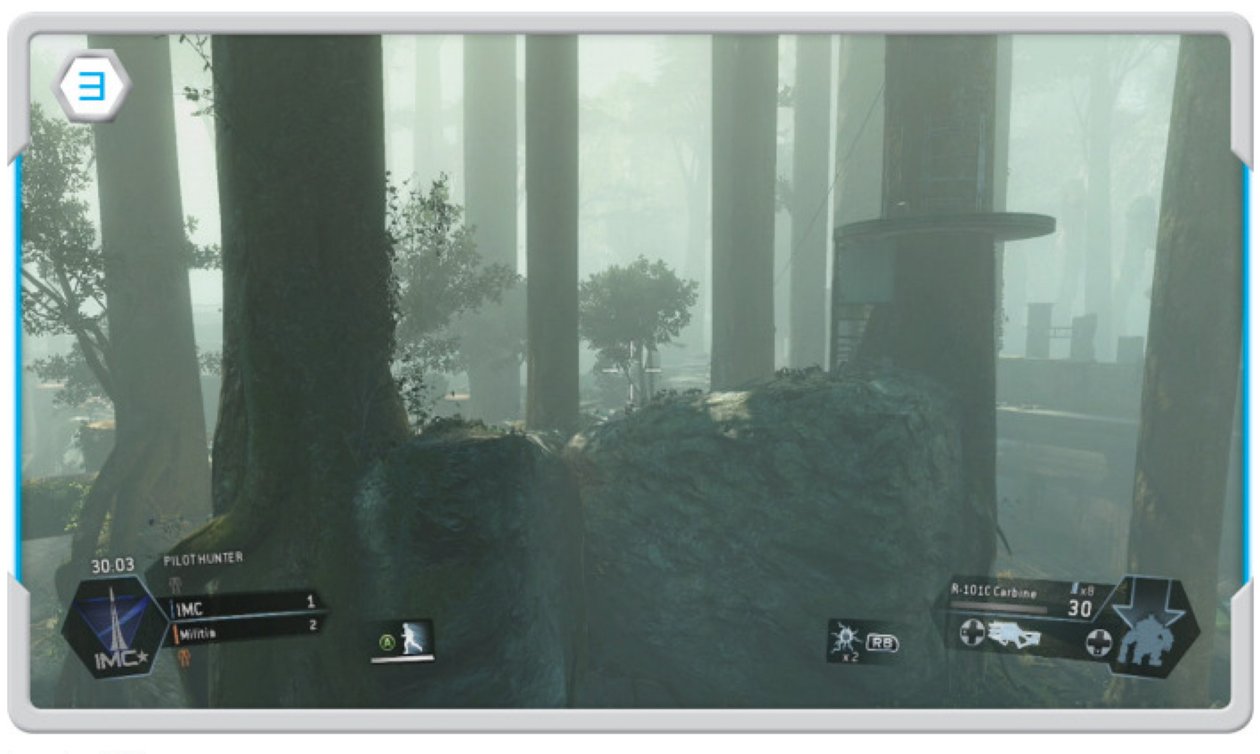




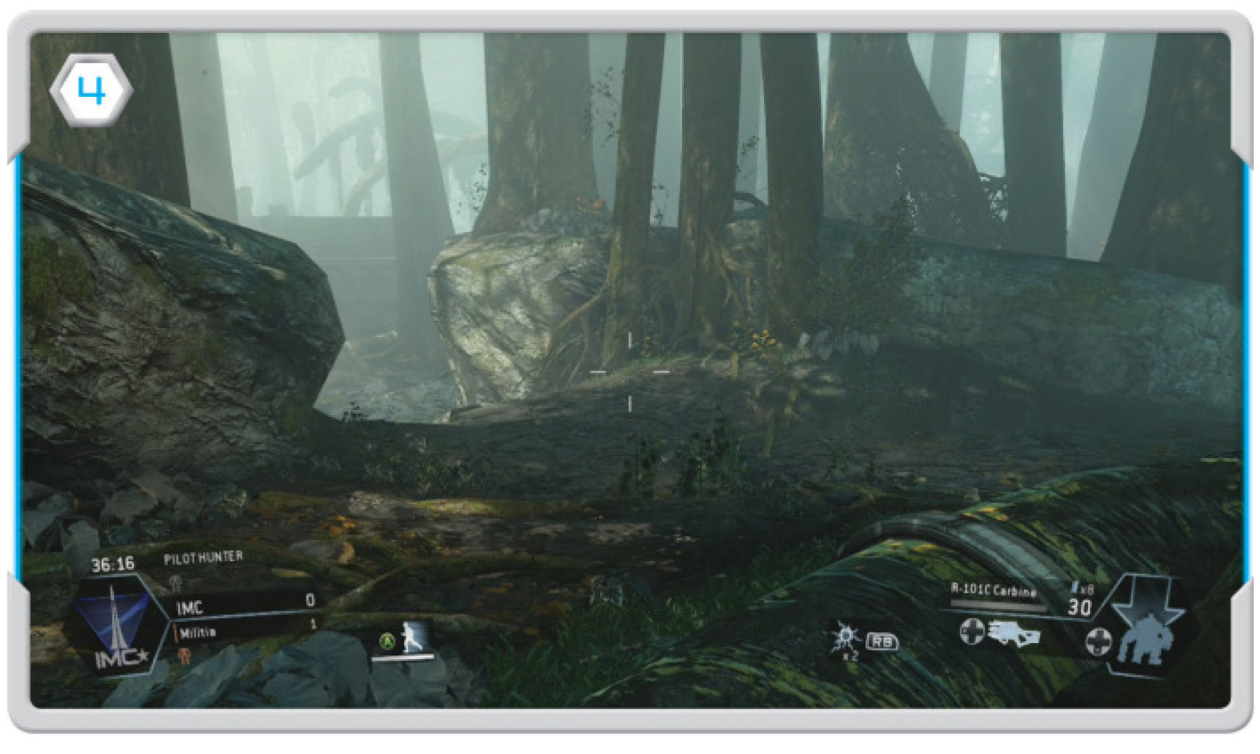
Pump Control



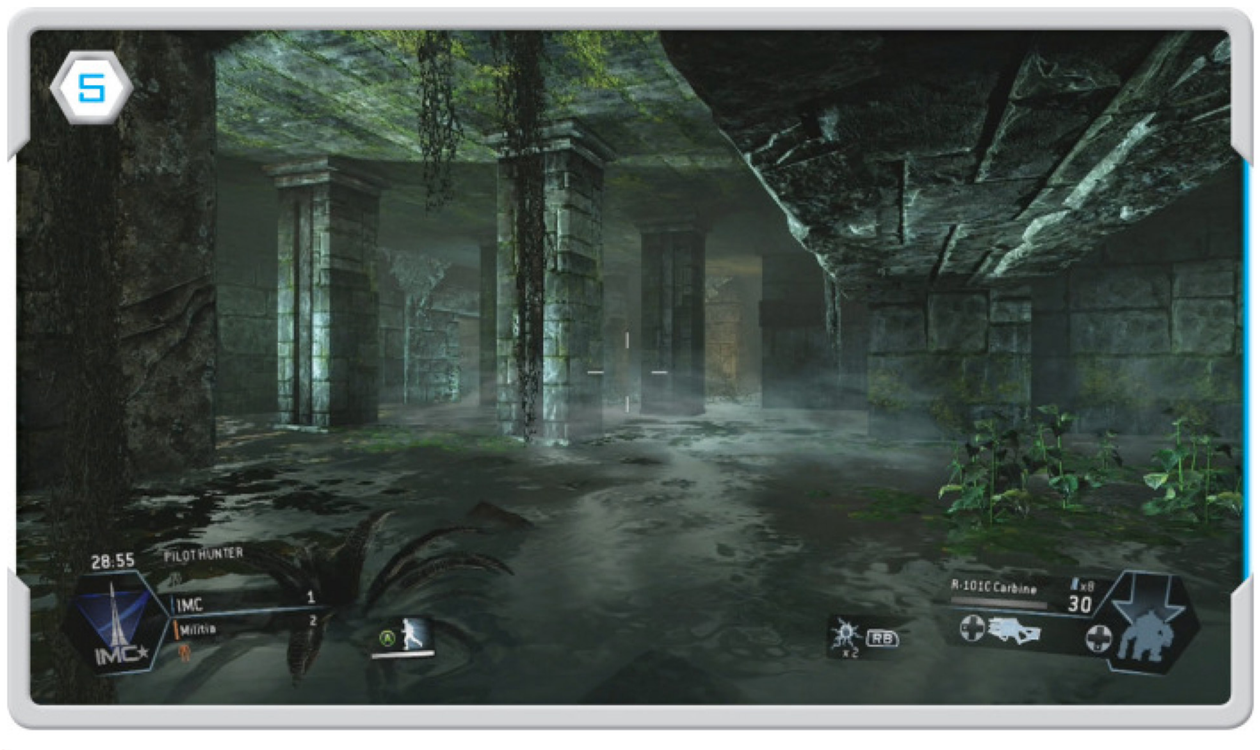
Temple



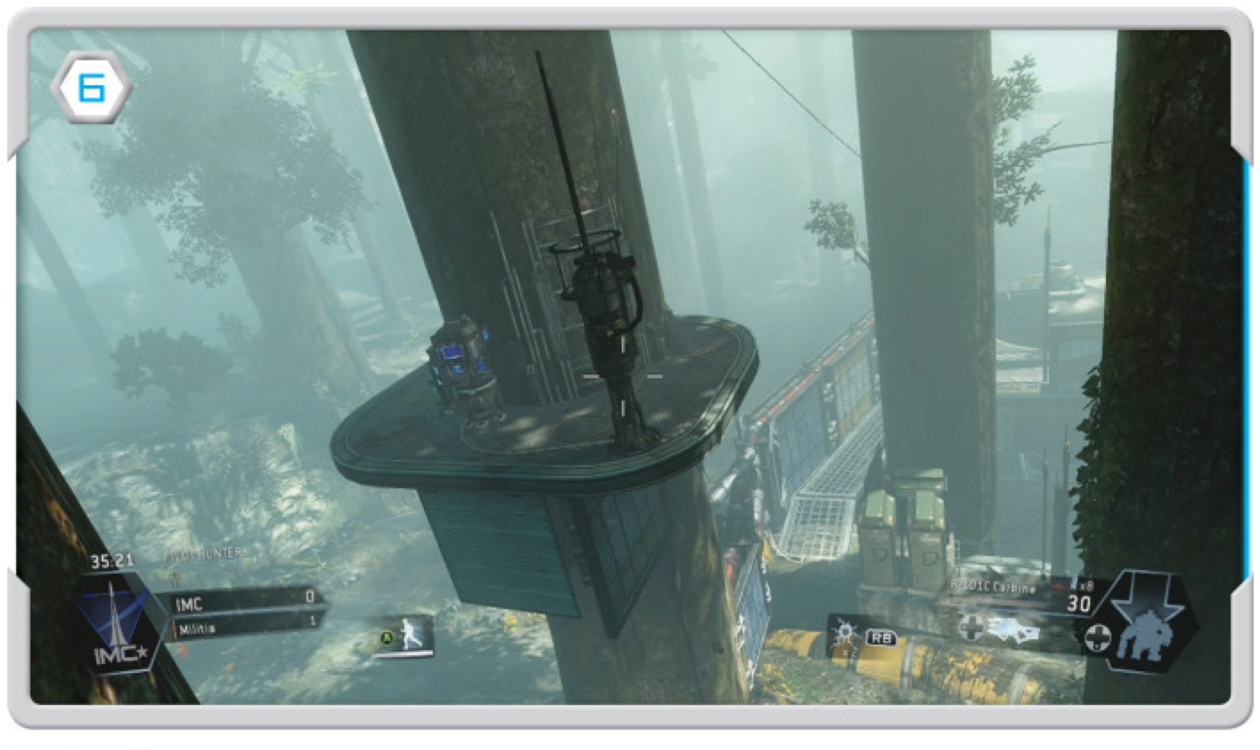
Temple Cliff



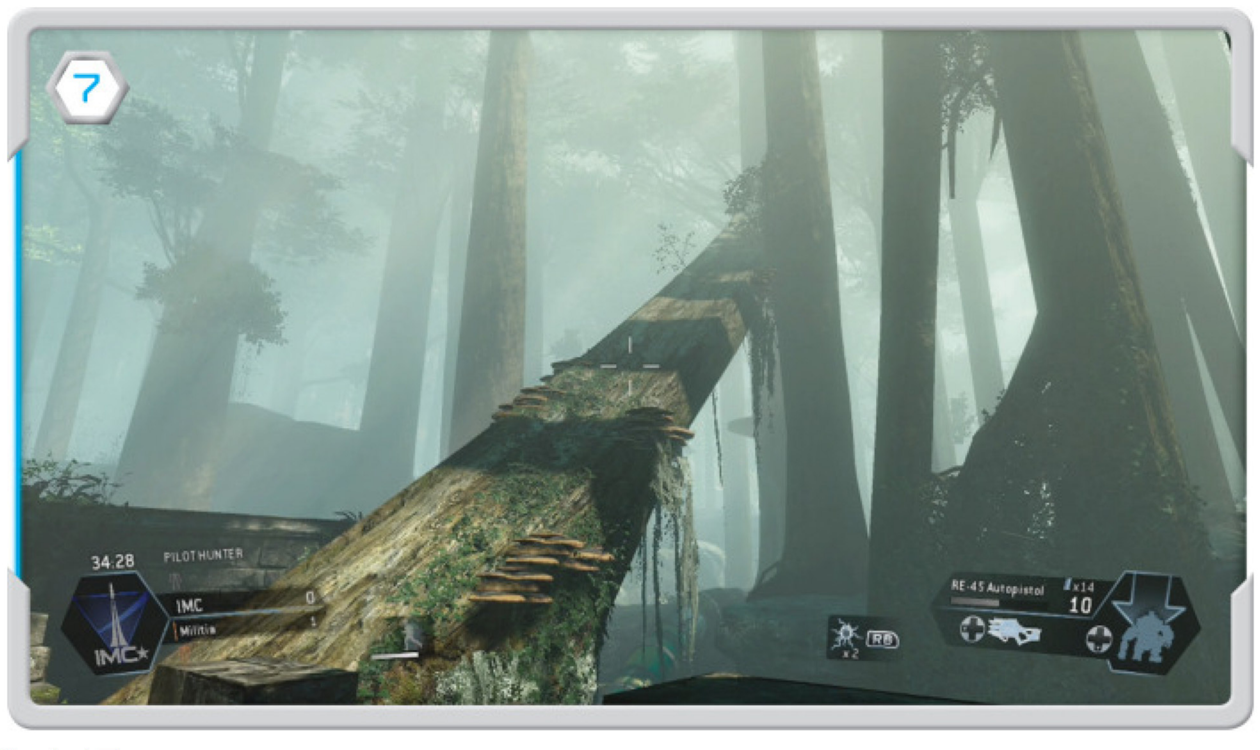
Rocks



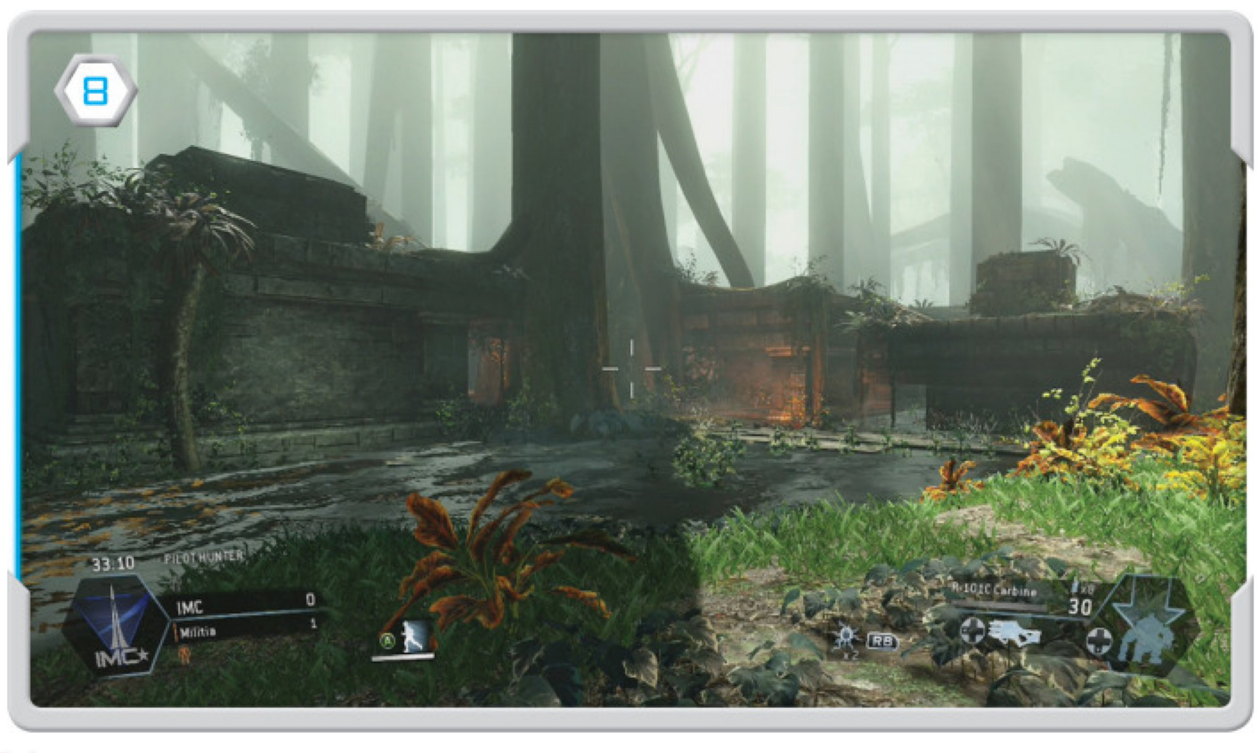
Caves



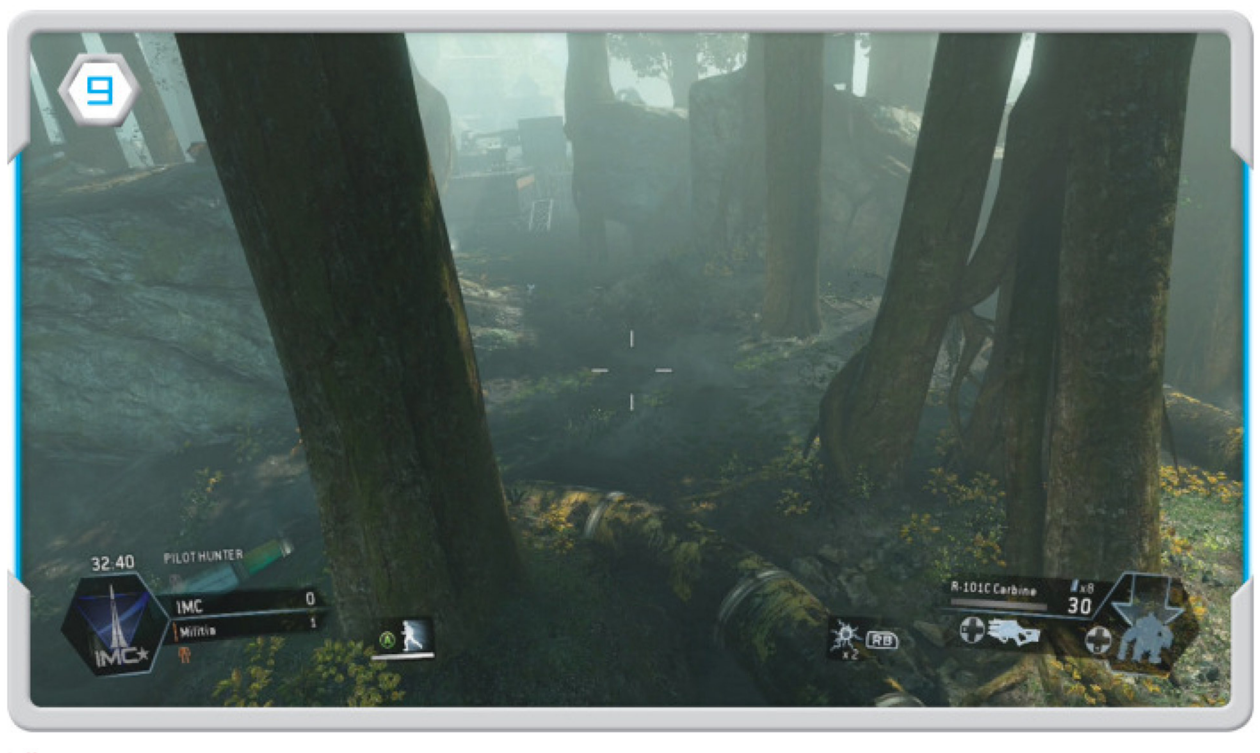
High Tree Stand



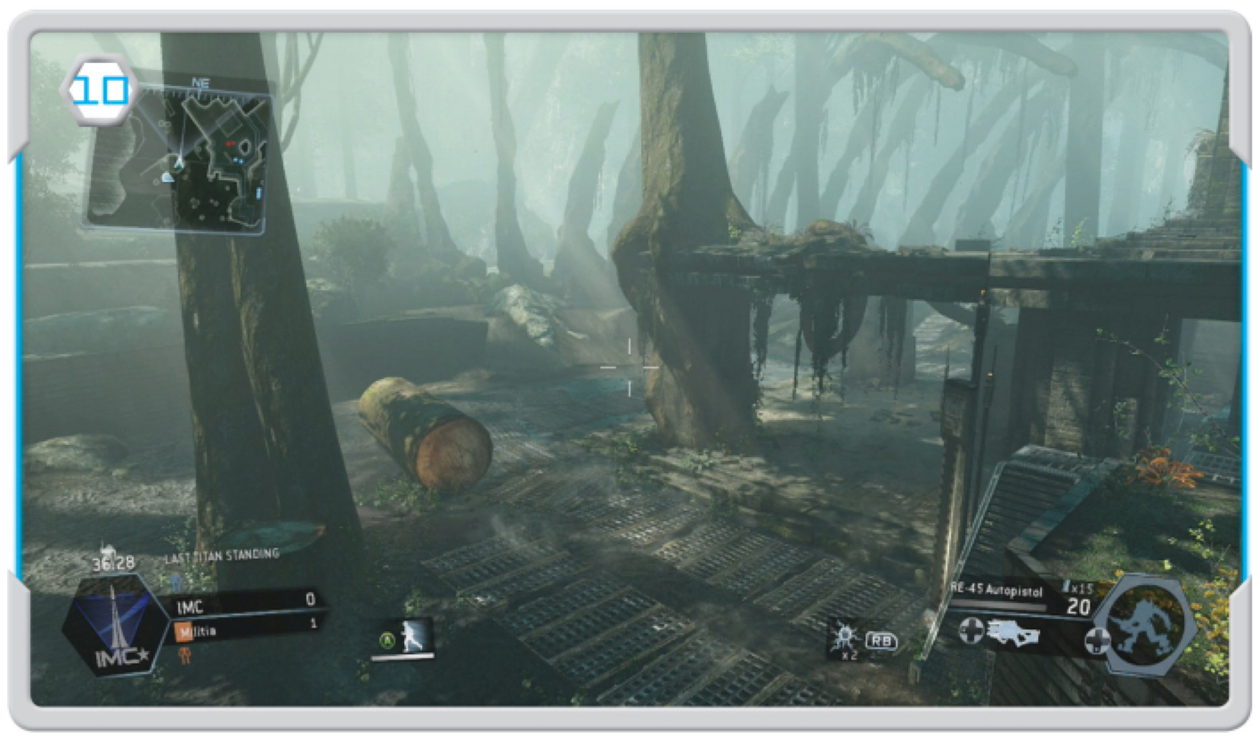
Slanted Tree



Ruins



Valley



Log Path

In summer of 2011 Titanfall was embryonic; Pilots could spam explosions with a trigger pull, Titans spawned and respawned and fire teams roamed the maps getting trampled on. In the midst of this, a multiplayer map was born out of the simple message "Make an MP level in a swamp". After years of twists and turns and false starts, DLC ended up being the perfect time to revisit “Swampland”. The first version of Swampland was an almost completely flat level with yellow fog and towering redwoods. The final version only began to take form after design on Titanfall was finished. At that point, Swampland had been shelved for almost two years while other levels and design work had taken priority.

When a game is complete, however, it becomes one of the most exciting times to work on a map. It’s a chance to build the playground around toys, rather than around imagined and constantly shifting ideas. With Swampland I tried to add a unique experience to Titanfall while staying true to the original themes of the level, like overwhelming nature and its intersection with technology. This was a level born of heavy experimentation and iteration. Initial layouts of the new Swampland added a bunch of IMC buildings, temples and massive infrastructure. While that structure created clearly defined paths and gave Pilots safe havens and places to wall-run, the level lost its personality.

During playtesting of these early variations, something else became clear - the towering trees (which had been pushed to the periphery) needed to take center stage. They were a blast! Titans dodging around massive trunks; Pilots jumping from tree-to-tree like ninjas. All that additional infrastructure had pulled players away from this new and interesting fun that was happening around (and on!) the trees. I shifted the dense forest section to the center of the map, and kept three main structures as anchor points around the perimeter. This encouraged Pilots and Titans to pass through the woods as they moved from building to building. The final design push then focused on small changes to enhance those interactions - adjusting sight lines, making interiors more interesting to fight over, encouraging flow, and so on.

While I was deep in the iterative design process, art used selected chunks of the level to define a visual style, creating assets and establishing the final look. Constant communication throughout the process kept our goals aligned, and by the time the map was ready, artists were able to take it and very quickly turn gray and green and orange blocks into a work of beauty.

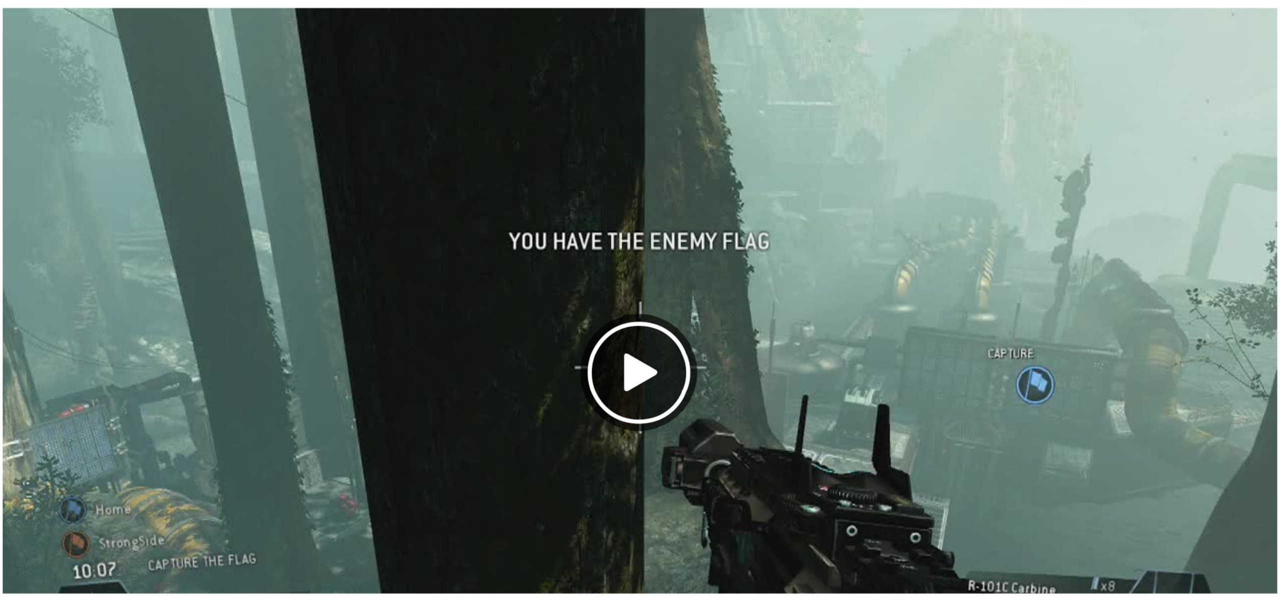
It is one of the most unique, interesting and fun levels that I’ve had the opportunity to work on, and I hope you enjoy it!

-Chris "Soupy" Dionne, Designer

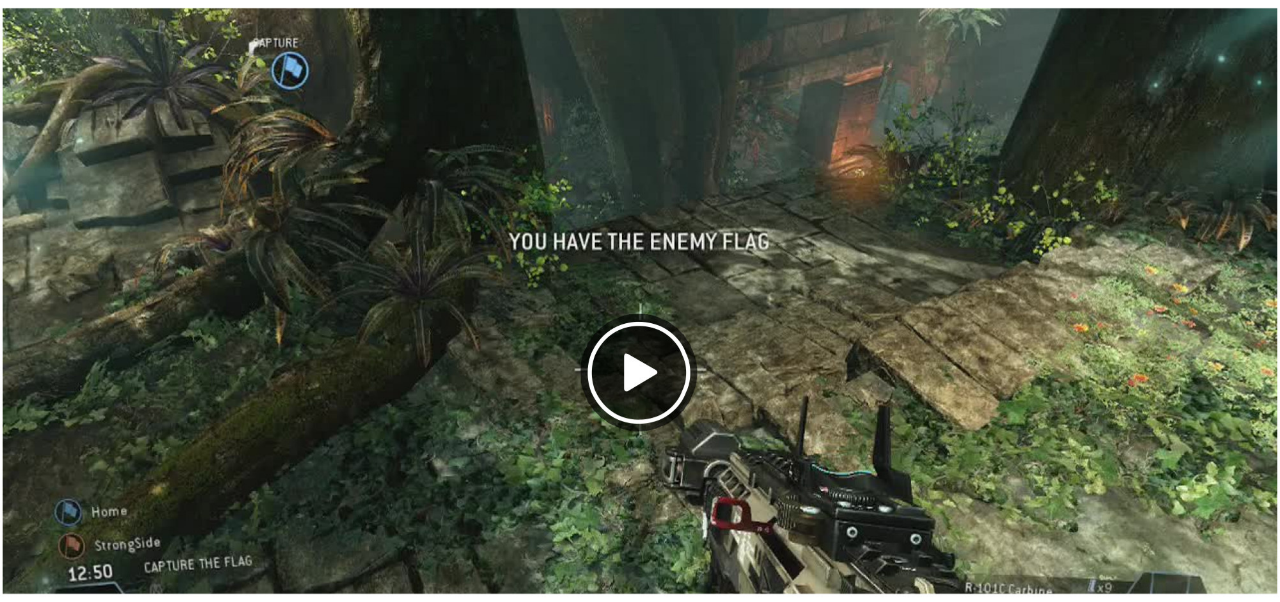
Swampland (Expedition)
Capture the Flag

Tactics

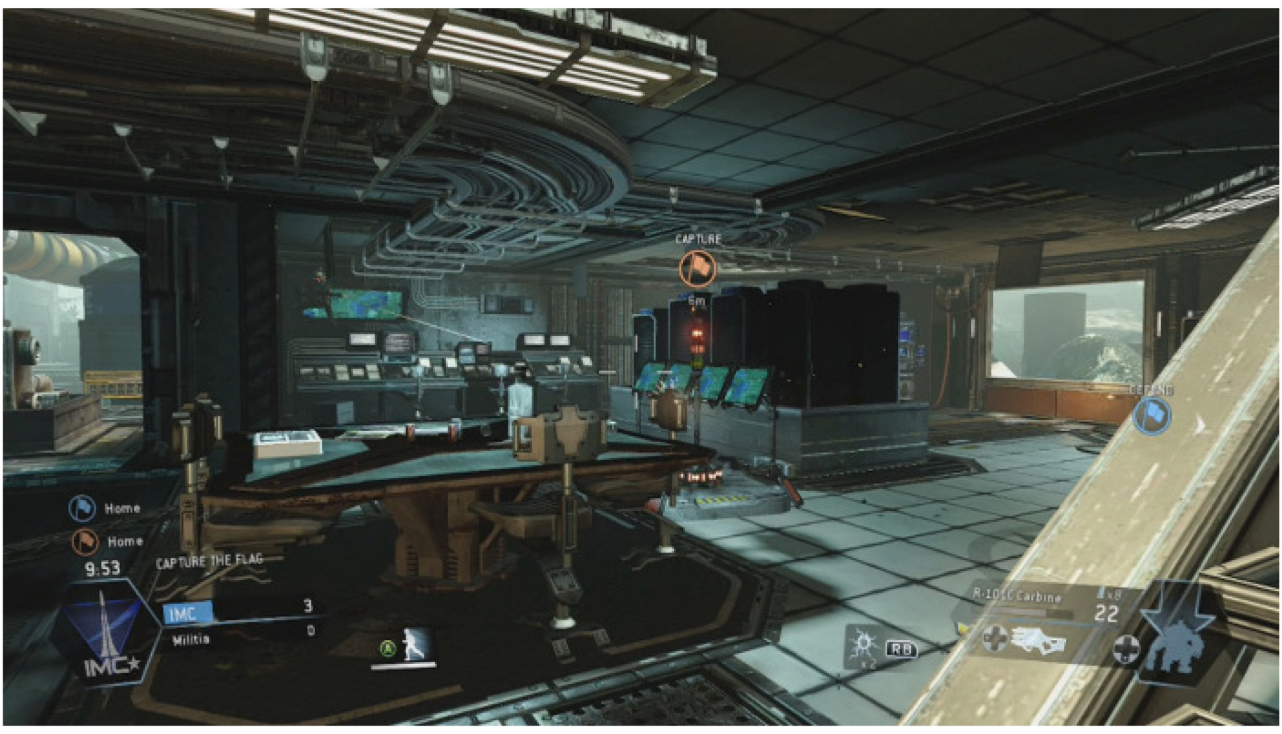
- Swampland is an extremely open map but has many obstacles for a Pilot to really take advantage of wall running and jumping. The trees allow a Pilot to quickly travel from one side of the map to the other. The mass amount of trees also provide good cover when jumping from tree to tree. The Caves provide great cover for a Pilot but a Pilot can also get trapped in the Caves with a flag so be cautious if you attempt to run the flag through the Caves. It is wise to have a friendly Titan waiting nearby to pick the flag runner up.



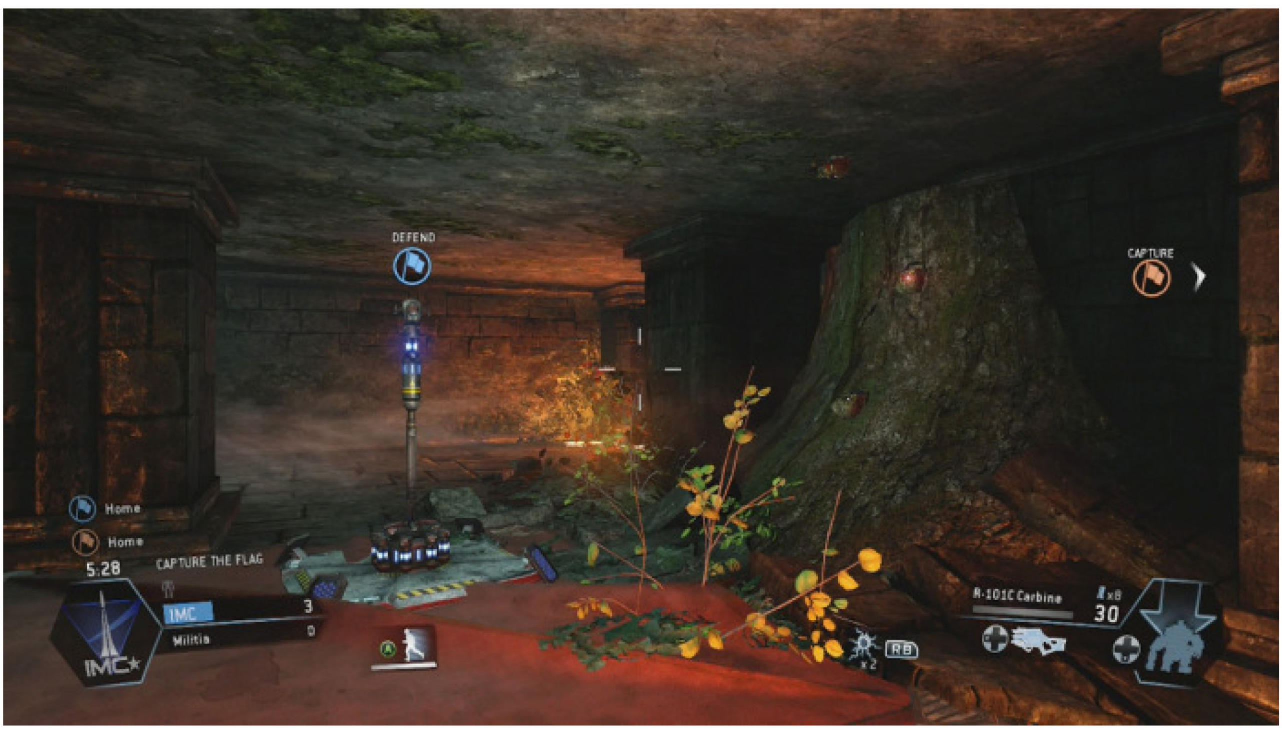
- In this video you can see one of the quickest routes on foot to capture the flag when pulling the flag from Pump Control. Use Stim to further the distance you jump from tree to tree. If you're having a hard time taking this route load up a private match to practice wall running and jumping from tree to tree.



- When pulling the flag from Ruins the flag runner will have a quick and easy flag route to take. Simply take the flag out the back door and wall jump to take the zipline towards High Tree Stand. Once here use Stim and wall jump towards the trees ahead then soar into the Ruins to capture the flag.



- On the computer desk next to a hanging tv monitor is a perfect position to guard the flag within Pump Control. Crouch walk to squeeze back into the corner hiding yourselves from the enemy team. Use Cloak here to hide yourself even more to guard the flag.



- The Ruins is an extremely close quarters area which is the perfect time to have some fun with Satchel Charges. Place them on the tree trunk or near the flag. Enemy Pilots are most likely to speed through to grab a flag only to get a massive explosion to kill them.

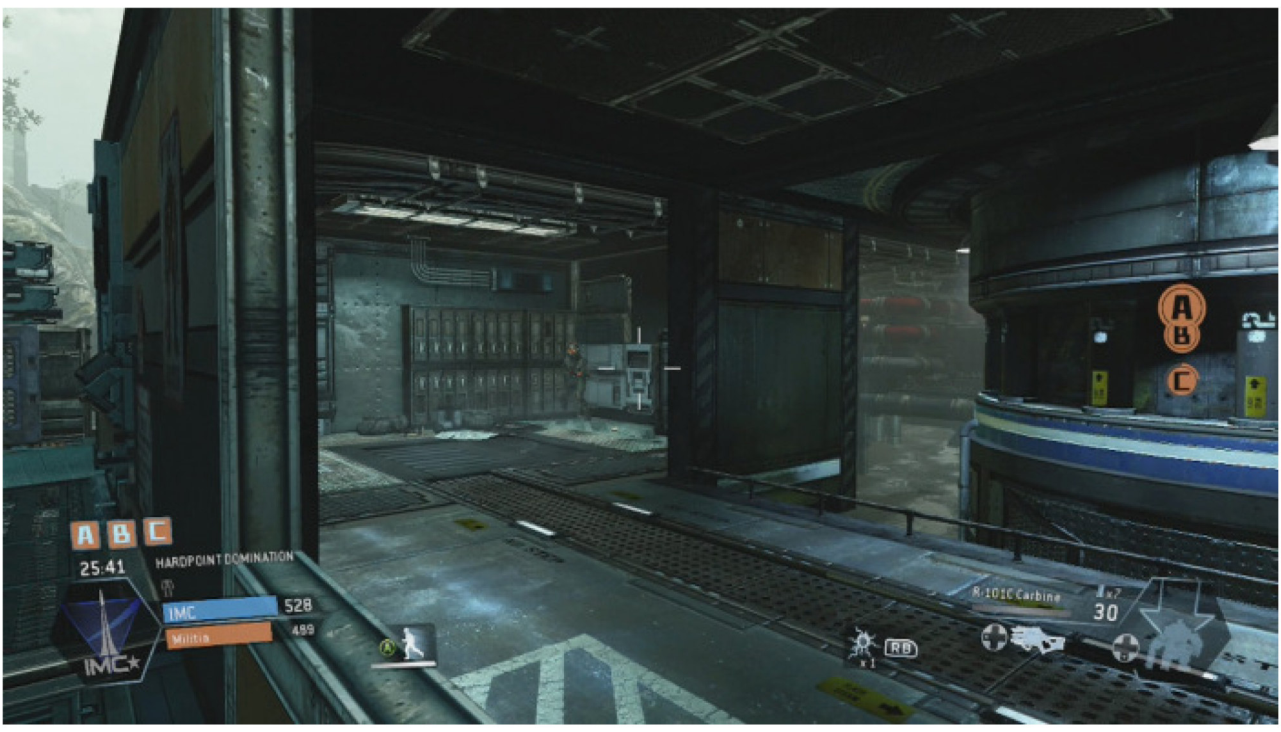
Swampland (Expedition)

Hardpoint

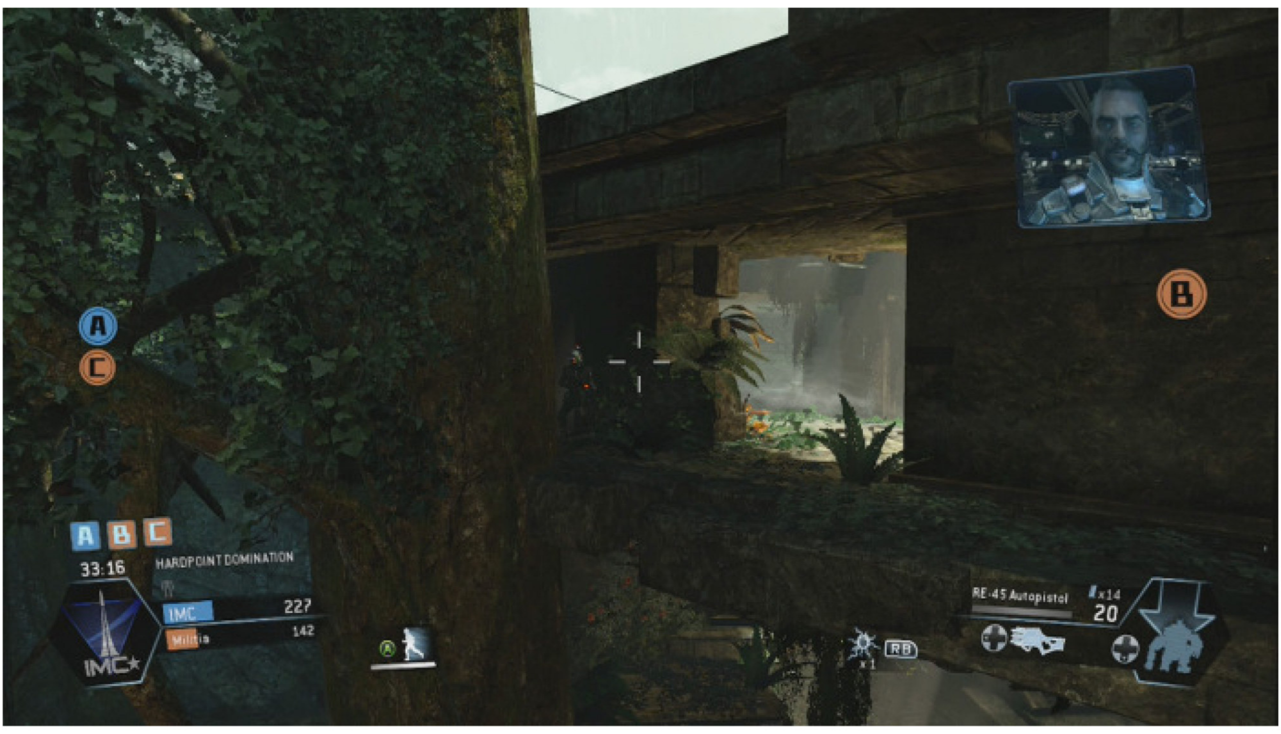
Tactics

- Every Hardpoint on Swampland can be captured by a Titan. Although, a Titan will be extremely exposed when capturing any of the objectives. With this said equip Arc Grenades to disorient any enemy Titans to deal massive damage with your Anti-Titan weapon. Also while playing as a Titan using the Ogre will be a great choice to take on the heavy damage it will receive at a hardpoint.

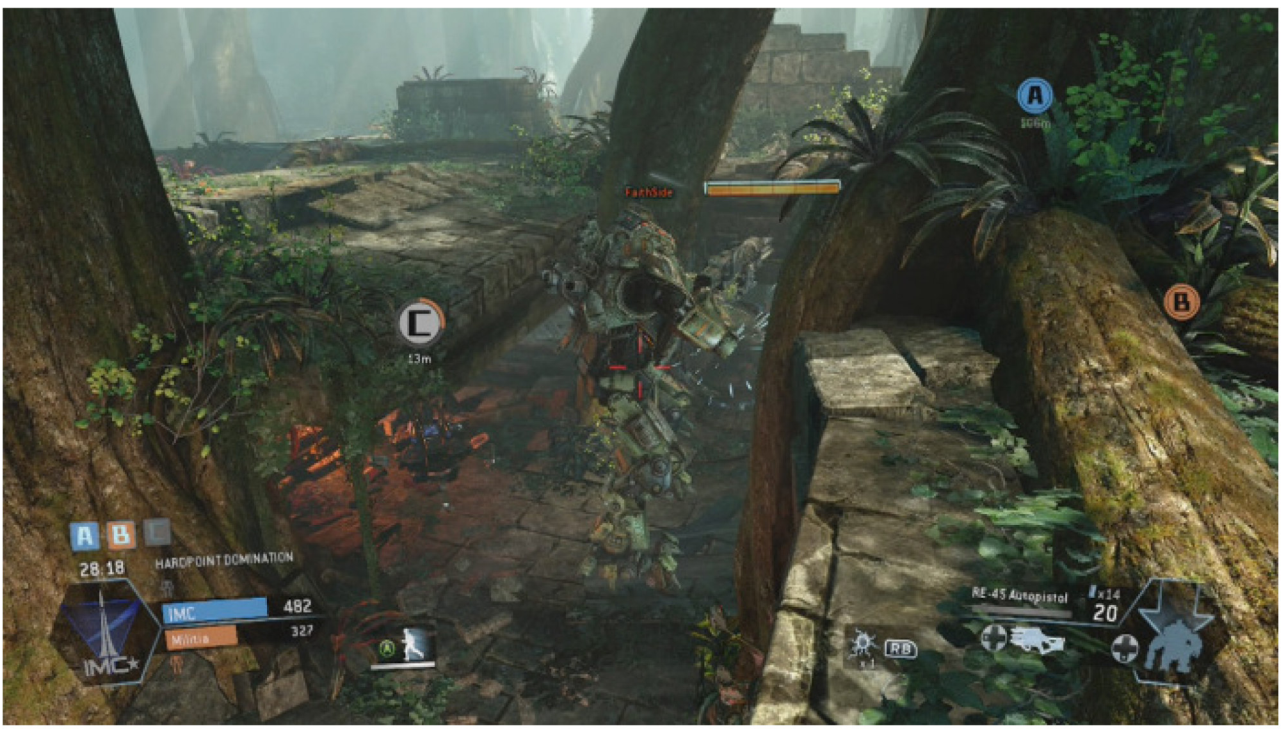
- Titans will control the flow of this map by moving in pairs of two and capturing the objectives. Equip the Cluster Missile to kill enemy Pilots hiding within a Hardpoint.



- Inside Hardpoint A is a room with lockers which is still inside the capture radius of the objective. The locker room is a safe place for a Pilot to capture Hardpoint A since there are only two entrances into this room. A Pilot will not have to watch his back and can pan from one entrance to the other awaiting incoming enemies. Titans can only shoot into this room with a Cluster Missile.



- Outside of the second level window of Hardpoint B is a small cubby hole which is just barely inside the capture radius. This position is the perfect sneaky spot to capture Hardpoint B as a Pilot. Stay perched into the back corner to keep yourself completely hidden. Enemy Pilots are sure to be clueless running around the objective looking to find your position.



- Hardpoint C's capture radius is massive allowing Pilots to capture from almost anywhere inside the Ruins. A Titan can capture this objective but only at a small opening in the Ruins. A Titan is extremely exposed while capturing Hardpoint C and doesn't have good vision to attack any Pilots inside the Ruins. Using the Ogre and its Shield Core at Hardpoint C will be extremely benefical. As a Titan you'll want to capture this objective and move on towards another Hardpoint before you are destroyed.

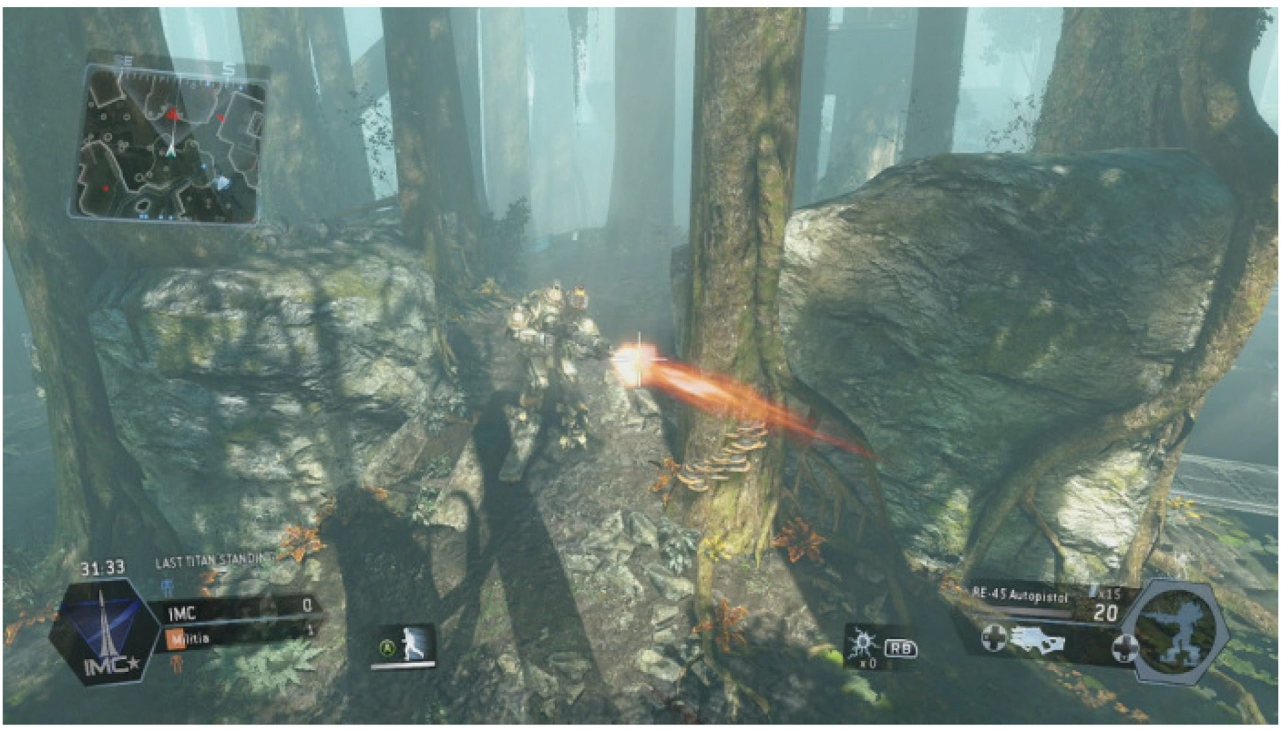
- With the many Titans capturing Hardpoints throughout the game use the Burn Card Shock Rocks to aid your constant battle against enemy Titans or have your team unleash your arsenal of Titan Burn Cards to overthrow the game.

Swampland (Expedition)

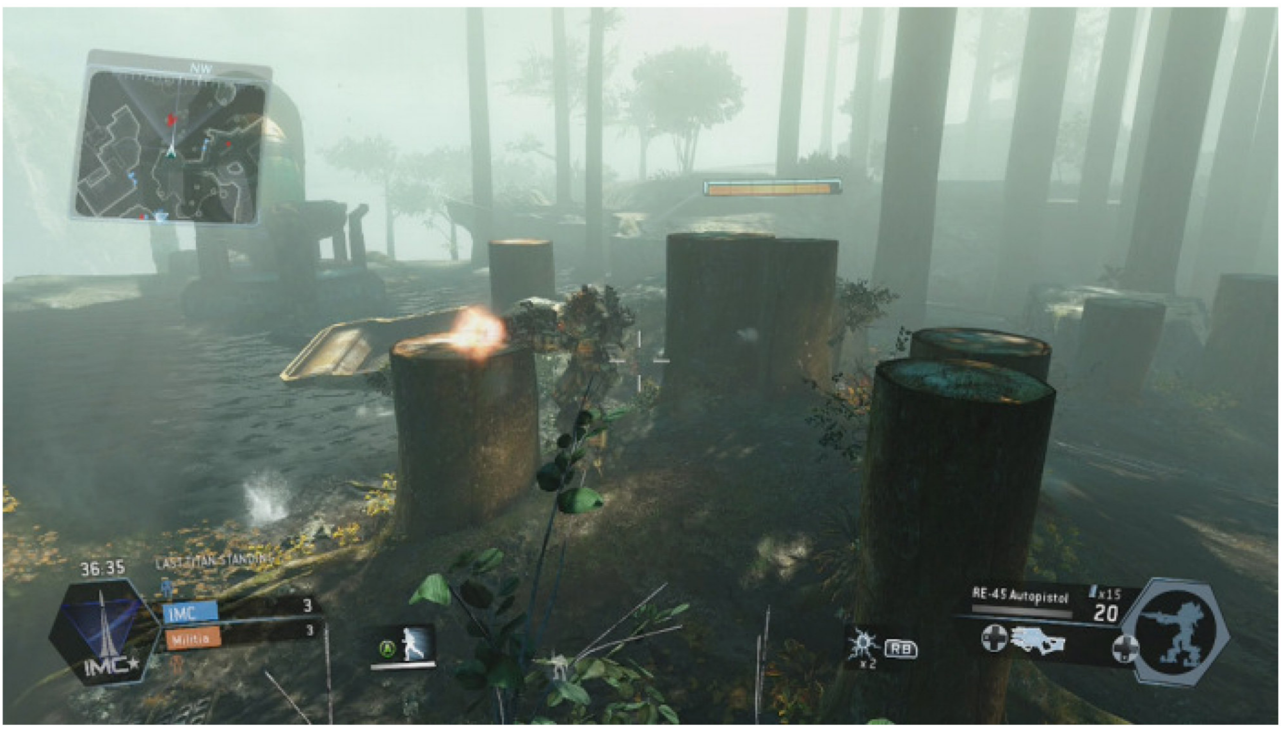
Last Titan Standing

Tactics

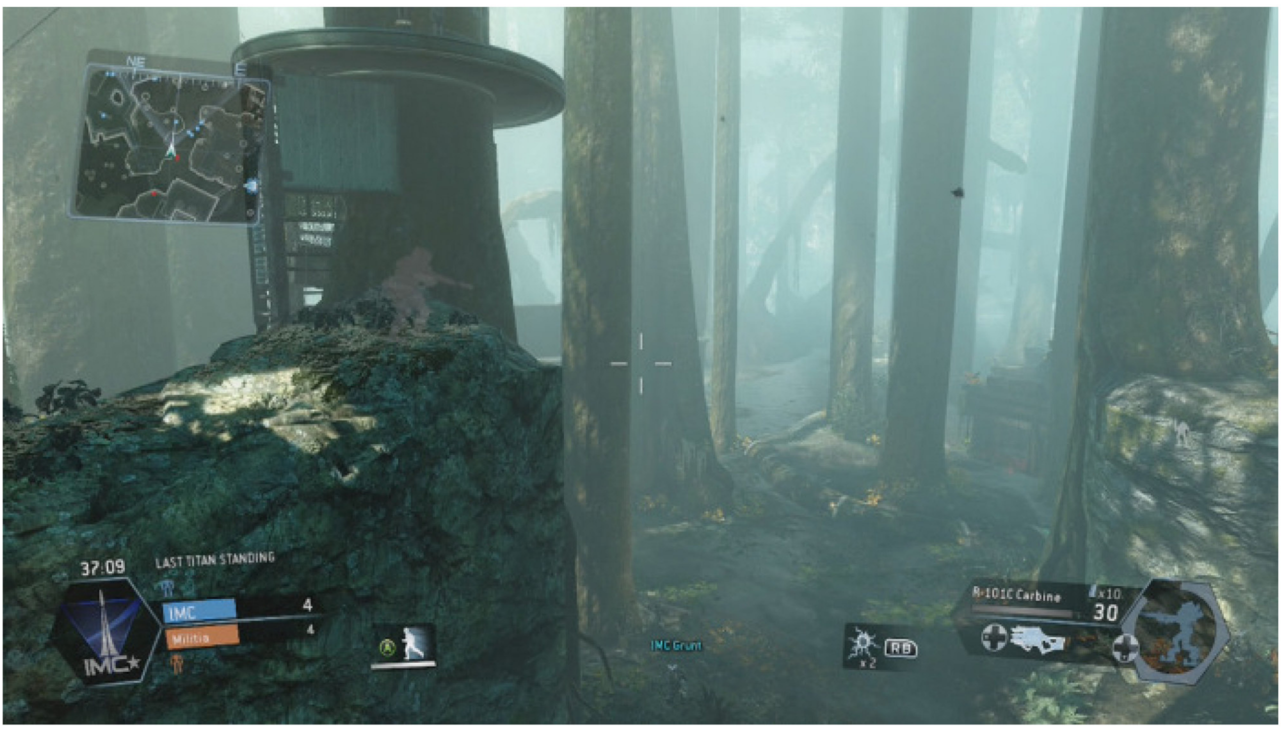
- Swampland has many open areas around the outside of the map but has a close quarters area in the center of the map. This makes for a few ways a team can play Last Titan Standing on Swampland. One way is to have an entire team equip long range Titan weapons and stay as far away from the enemy team as possible by staying around the perimeter of the map. The enemy team will be forced to make a push and by the time the enemy reaches the perimeter they will already be low shields. Another way a team can play is to equip a mixture of Titan weapons on the team and gain control of the center of the map but also send two friendly Titans towards Log Path to watch the flank. This will push the enemy team back to their side of the map. Once multiple enemy Titans are weakend make a controlled charge towards the enemy and work together to take out the enemy Titans quicker.



- At the start of the match rush three Titans towards the center of the map and gain control of Rocks. Controlling Rocks will keep pressure on the enemy team and keep the enemy team pushed back on their side of the map. Rocks also has great cover to regain shields if your Titan is weak. Also, at the start of the match friendly Titans should also be pushing toward Log Path to stop any flanks.

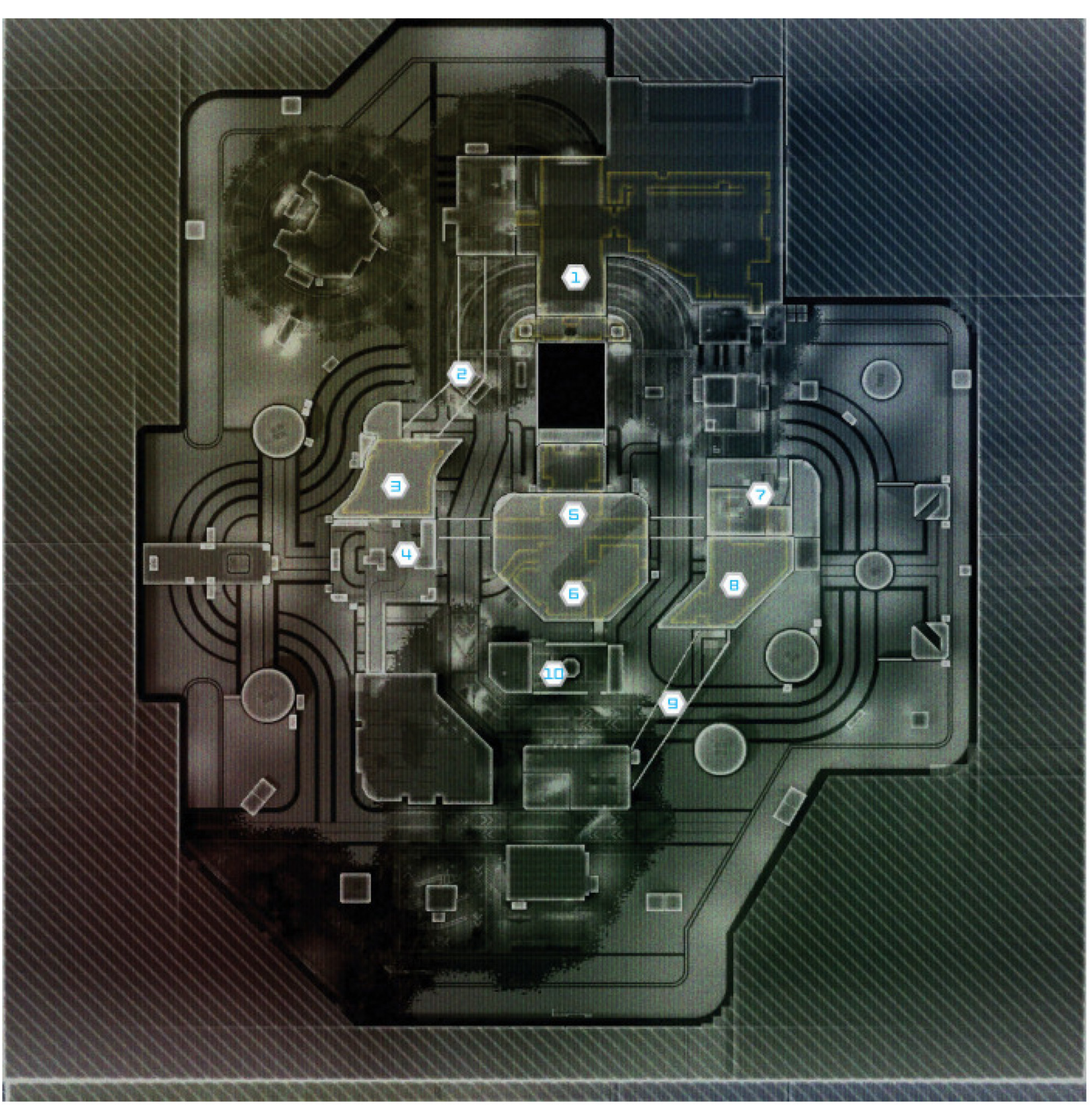


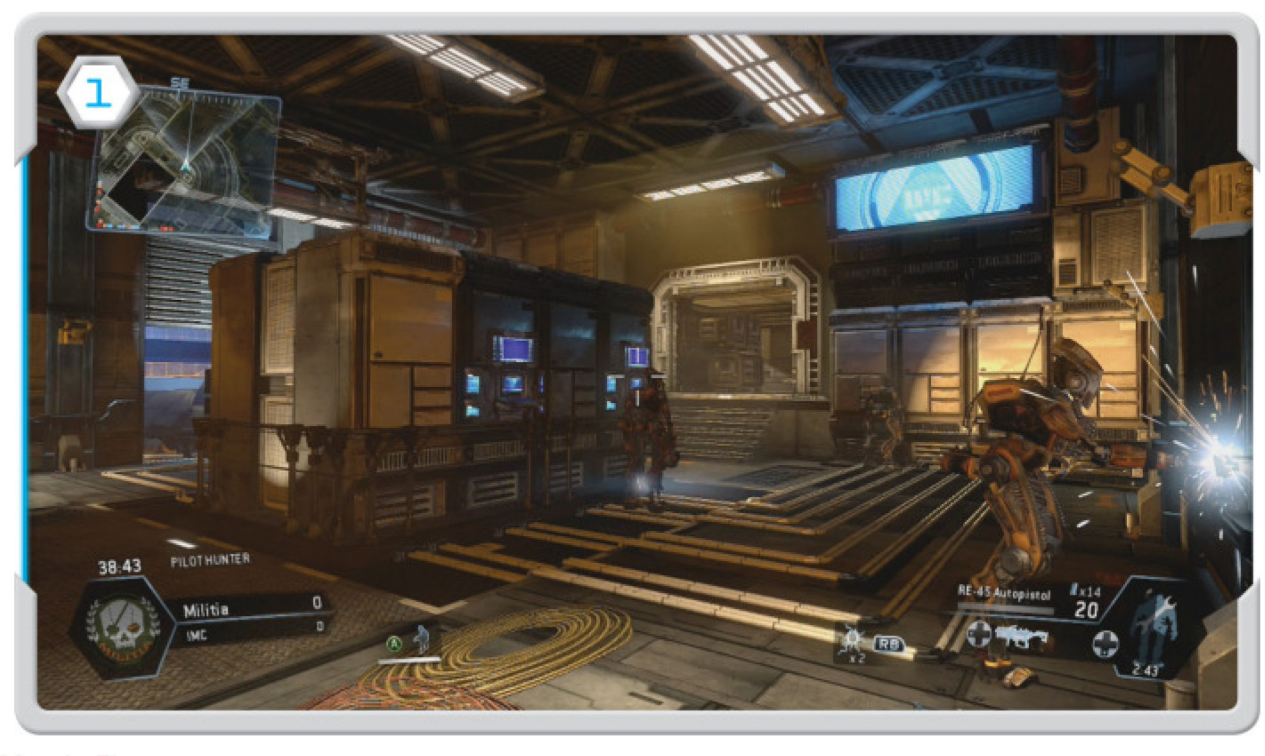
- Use the many trees and tree stumps for cover when the opportunity presents itself. These trees will make a Titan take much less damage and be a much harder target to hit since only the Titans head will be exposed. These trees and tree stumps can be game changers if used corrctly. Another great tactic to use with the terees is peek shooting. Poke out to lay down some steel then quickly dash behind the tree for cover.



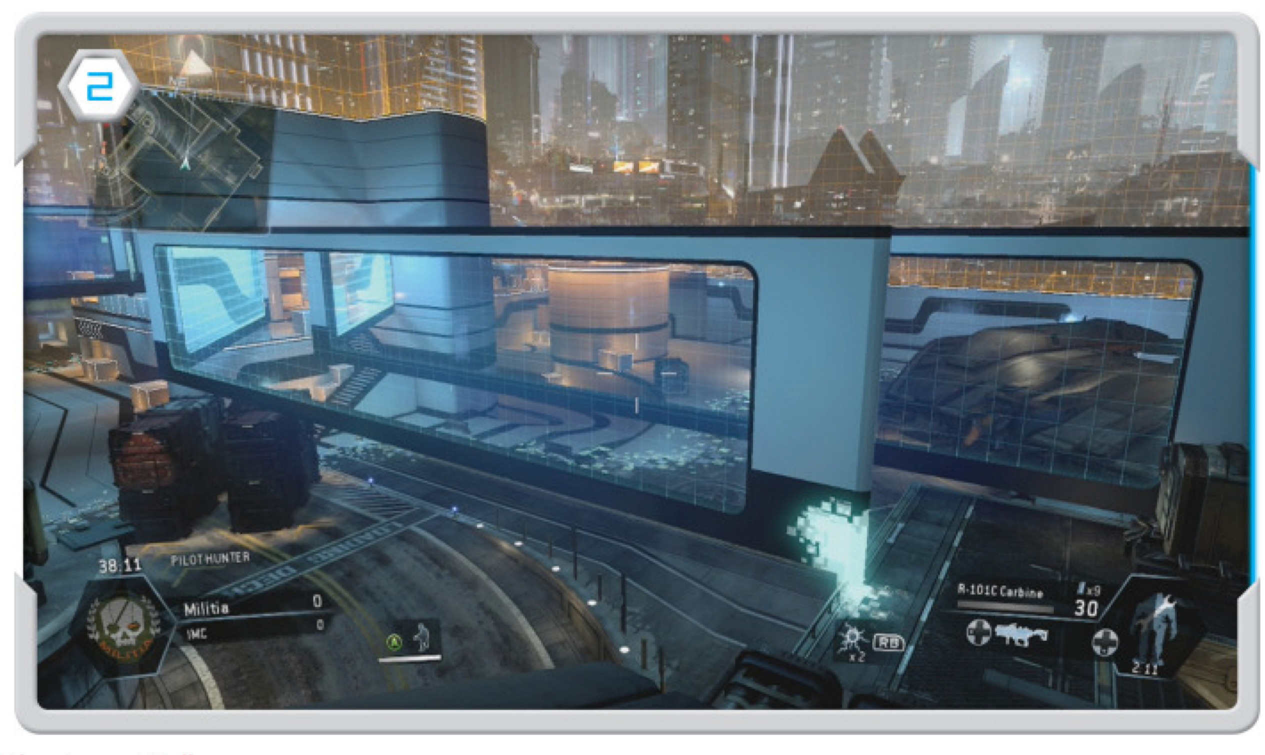
- As a Pilot equip Cloak and Arc Grenades. Cloak is hard to spot on Swampland with the mossy green screnery. If you have lost your Titan but survived as a Pilot work with a friendly Titan and assist a battle with Arc Grenades. Arc Grenades can be the winning factor in a major battle.

War Games (Expedition)
Map Overview

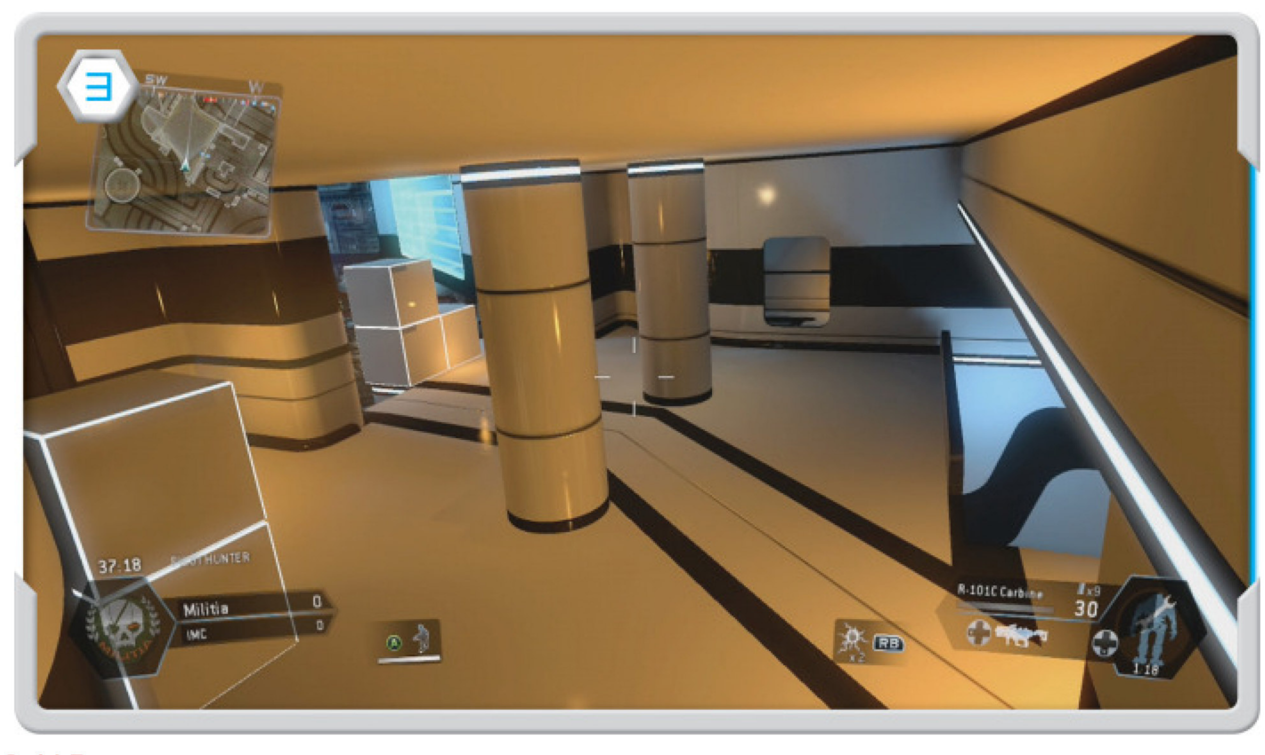




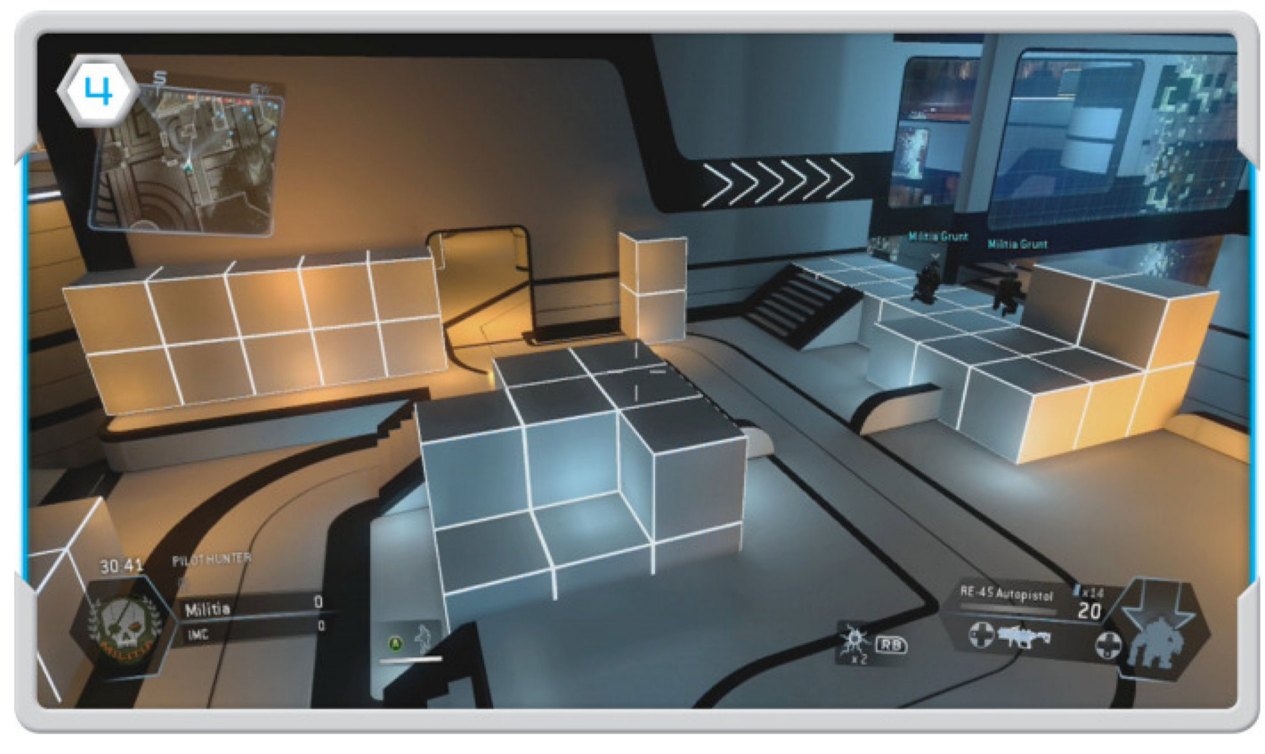
Marvin Room



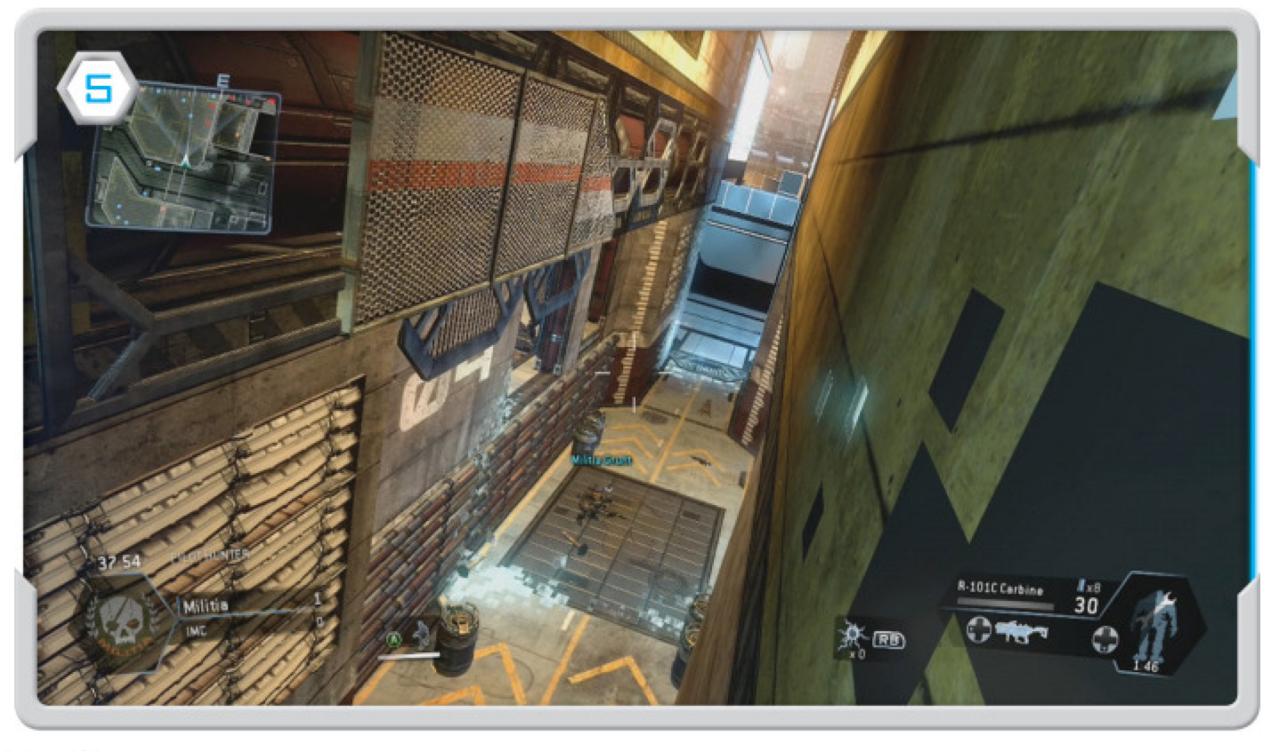
Blue Long Walls



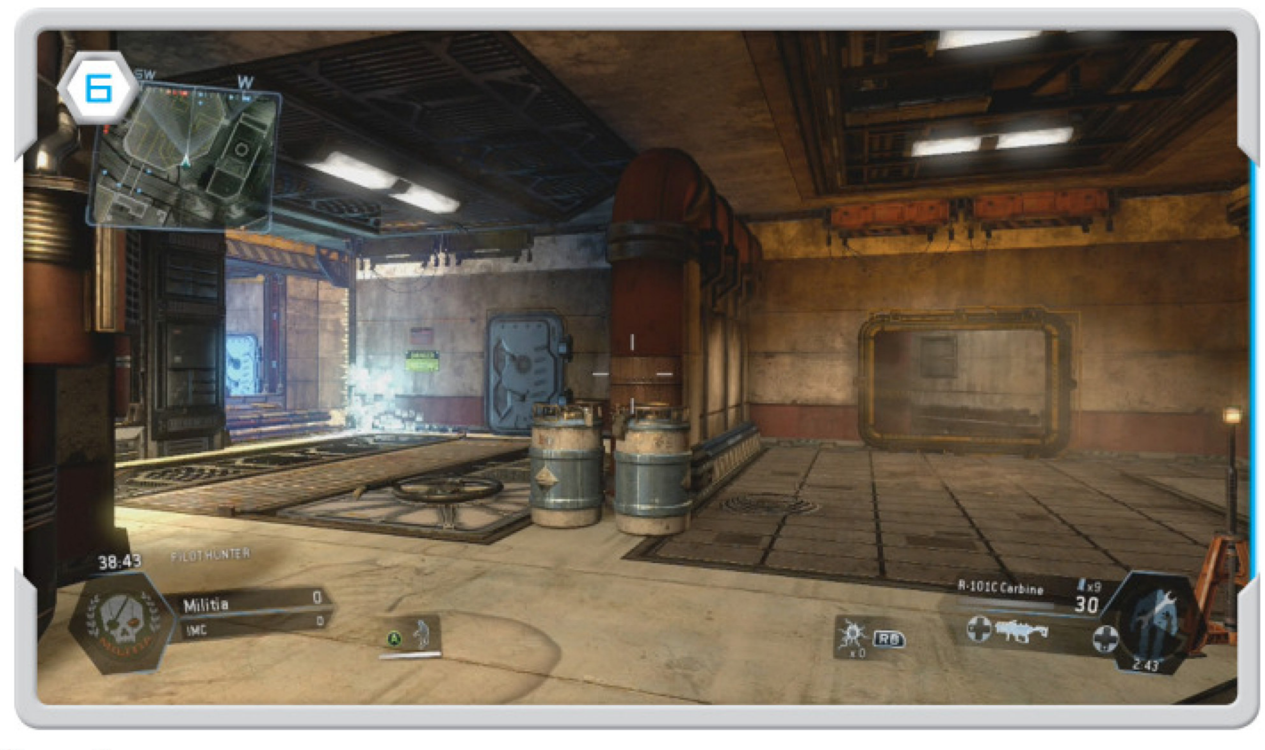
Gold Room



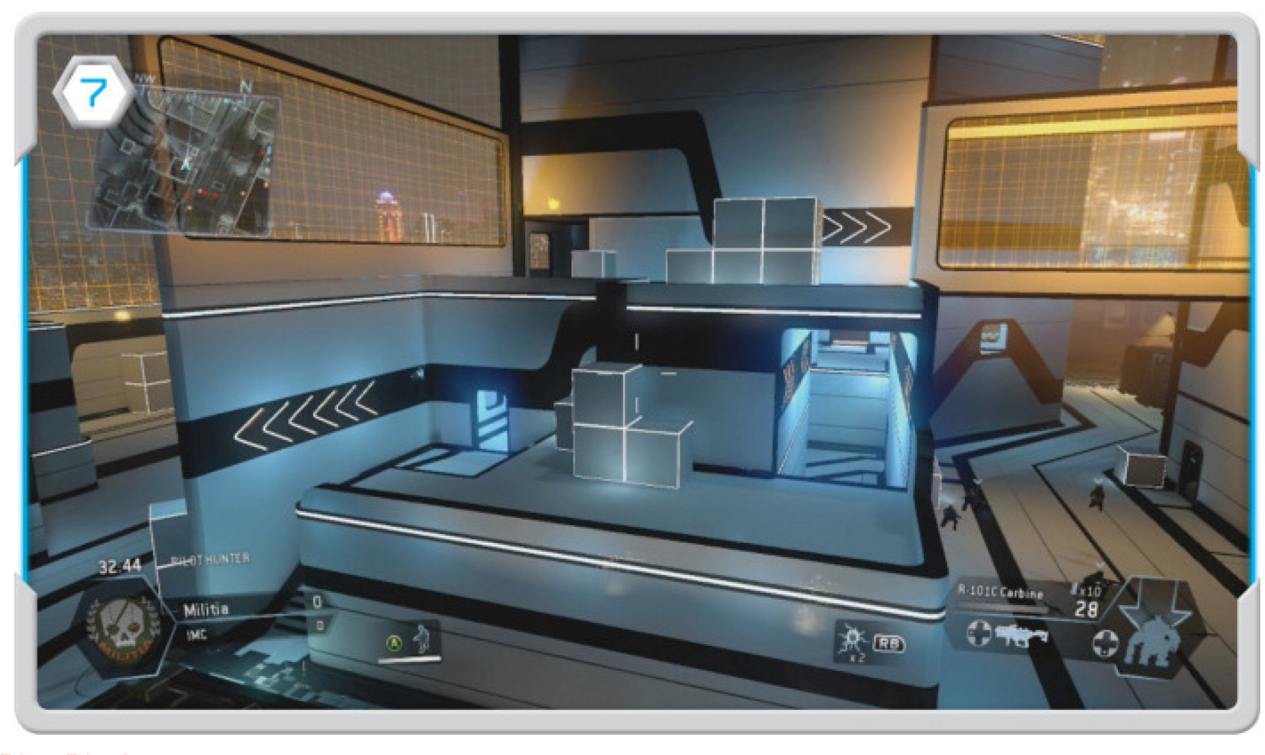
Gold Blocks



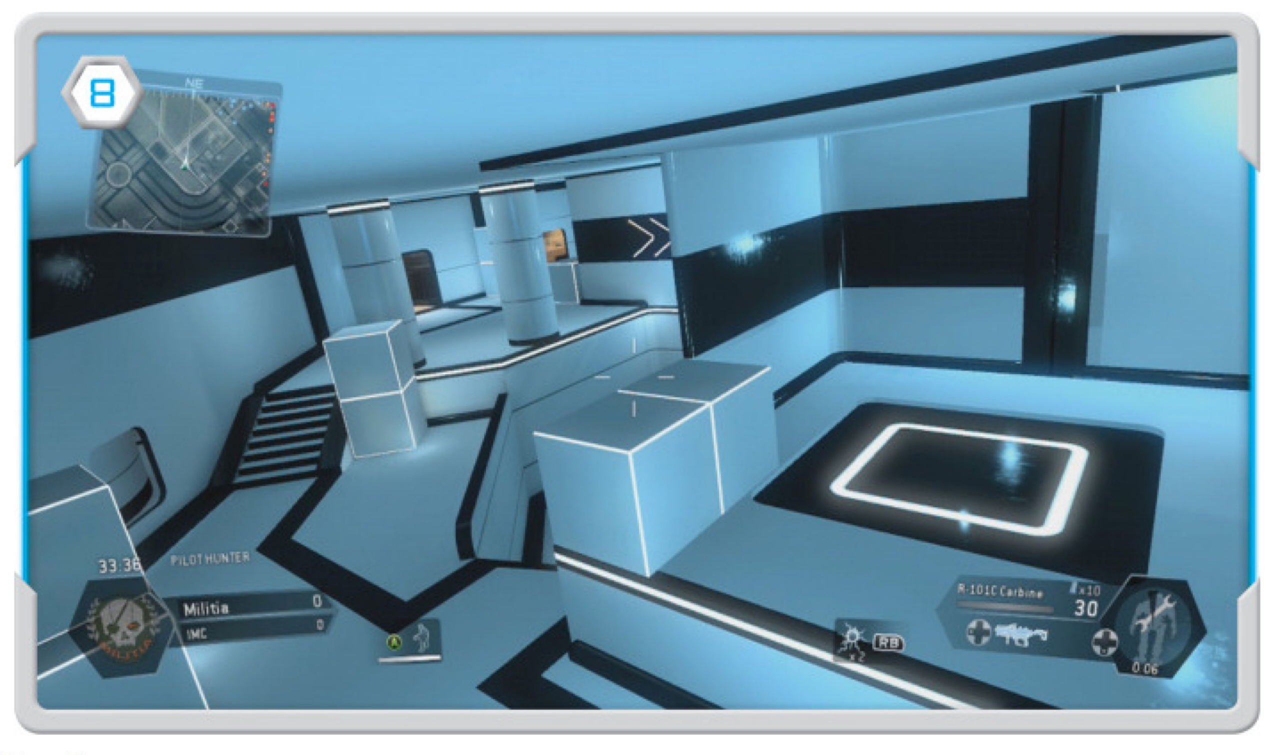
Alley Way



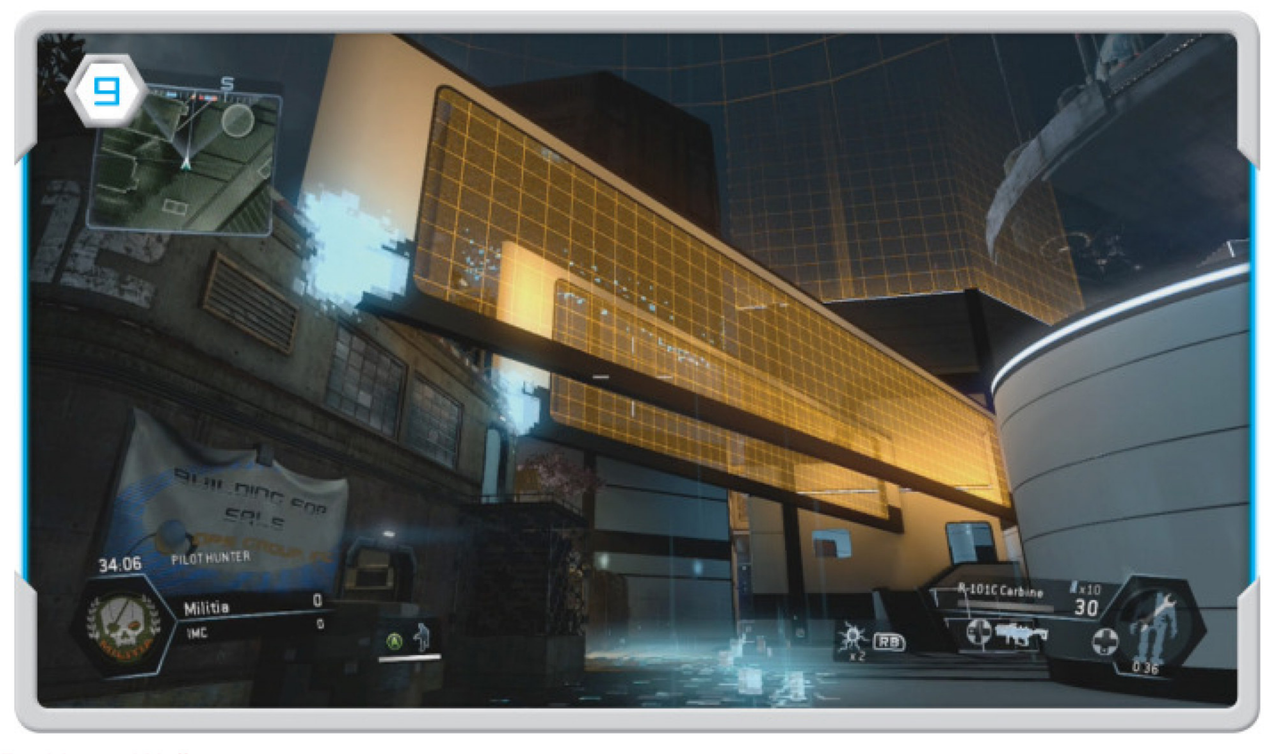
Steam Room



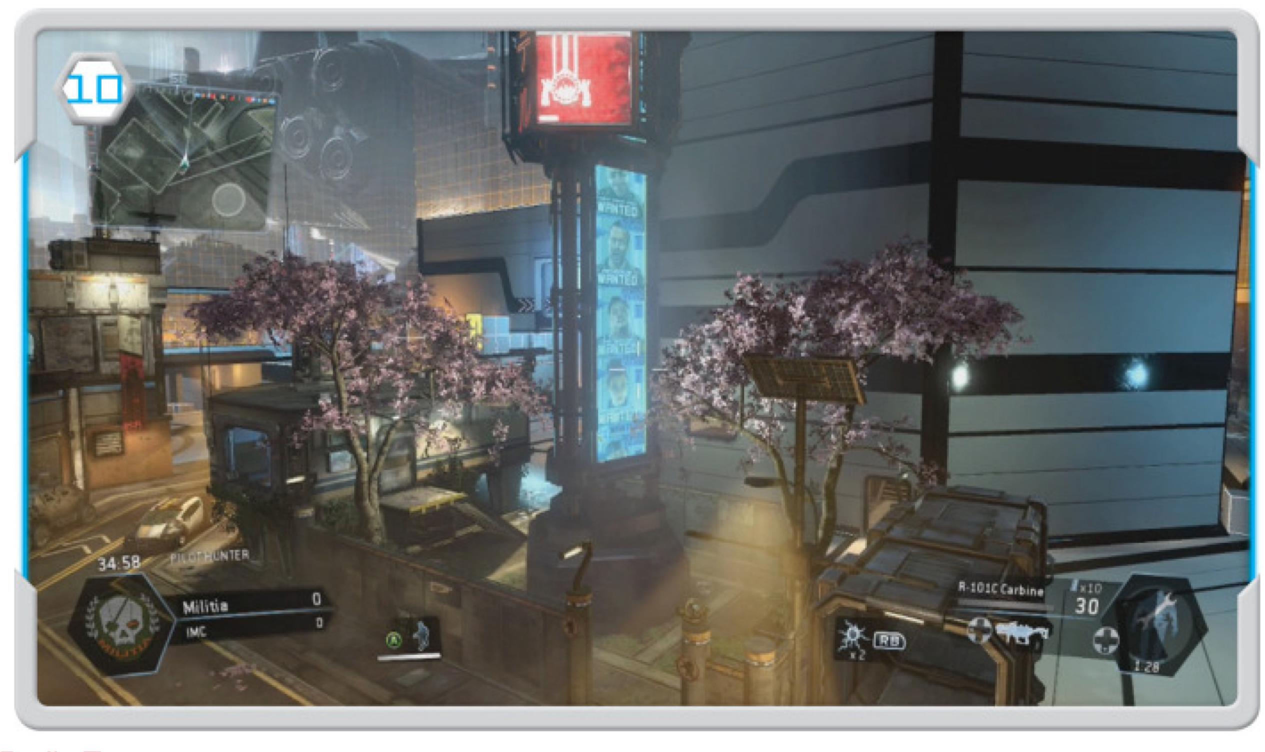
Blue Blocks



Blue Room



Red Long Walls



Radio Tower

War Games is a new map for Titanfall, based in a virtual world where Pilots compete in simulated environments of Angel City, Rise and Airbase Sierra. When brainstorming ideas for the first Titanfall DLC map pack, the concept of a level in the training mission simulator got a lot of people excited. Designers imagined a level that was smooth, clean and abstract - a perfect place to design easy-to-read battle spaces and wallrun paths. Artists had images of differently themed areas mixed with digital artifacts and colorful lighting. The concept maintained throughout development was "parkour playground".

The concept of a simulator level allowed for themed areas to act as the hardpoints while the buildings between are in the smooth, featureless style of the training mission rooms. The IMC start in an Airbase-style structure, complete with working Marvins and a tank repair garage. Some areas throughout the map will be "glitching out", providing landmarks that remind you that you're fighting in a virtual simulator.

The middle tower is based off Rise, with small interior rooms connected by a very tight, high wallrun path through the center. Titans can capture this hardpoint, but they will need to enter a very narrow hallway with pilots at every angle and nowhere to run if an enemy Titan decides to attack. This is also a shortcut across the center of the map, but with a high risk factor of being rodeo'ed or trapped by other Titans.

The Militia side is based on Angel City, but with a night time twist. The multiple, spaced out buildings offer a different game play style than the singular, large structures found elsewhere. Rooftop and window¬-to-window fighting is the crux of combat here, with the hardpoint being on the bottom floor of a two-story shop that only Pilots and AI can access.

As a designer, I wanted to have the freedom to place wallrun paths wherever I needed them, to connect important areas together. After running around the training mission looking for inspiration, I realized the colored force fields could make a fun wallrunning panel. These are found throughout the map and sometimes stretch across long distances, above battling Titans below. These are meant to be obvious paths to help encourage players that haven't embraced this new way of traversing maps. Because of the environment, we even used arrows to help guide players where we wanted them to run.

We use heatmap technology to track what our players are doing during play tests. This heatmap shows where players are wallrunning the most in War Games. You can see when compared to one of our most wallrunning friendly maps, Rise, it offers a lot of fun traversal options.

But besides Pilots, we also have Titans to consider when building a map. I wanted to use the clean simulator style to give Titans a more competitive field for Last Titan Standing. On the outskirts of the level, paintball style fields are designed clutter-free to make enemies easy to spot and paths easy to discern. Titan spawn points push players into these areas, while also allowing flanking Titans to travel through the center of the map.

War Games is one of our most wallrunning friendly maps with a fun visual hook and plenty of space for Titans to engage in large scale battles. I hope you enjoy playing it and all the other levels in the Titanfall Expedition Pack!

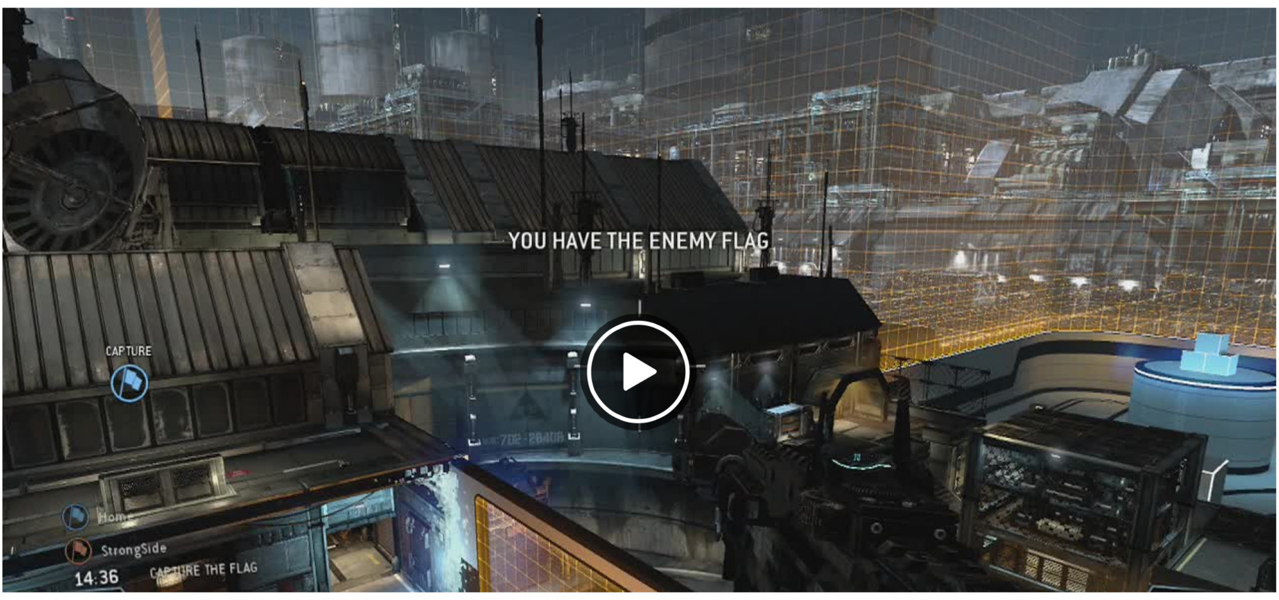
- Jason McCord, Designer

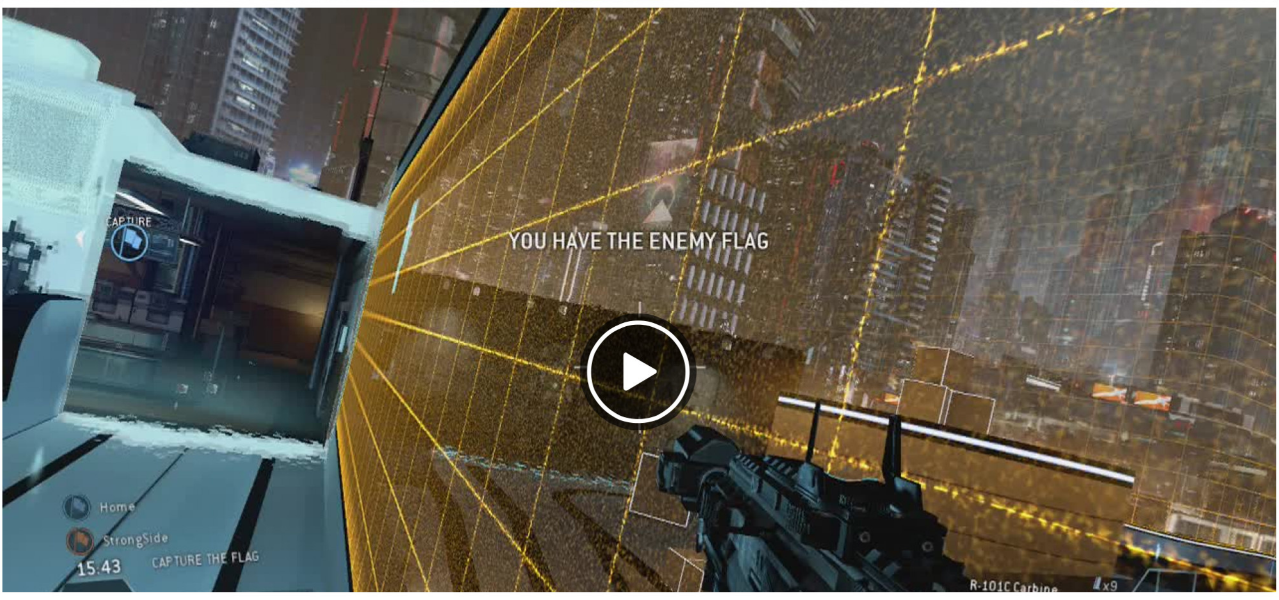
War Games (Expedition)

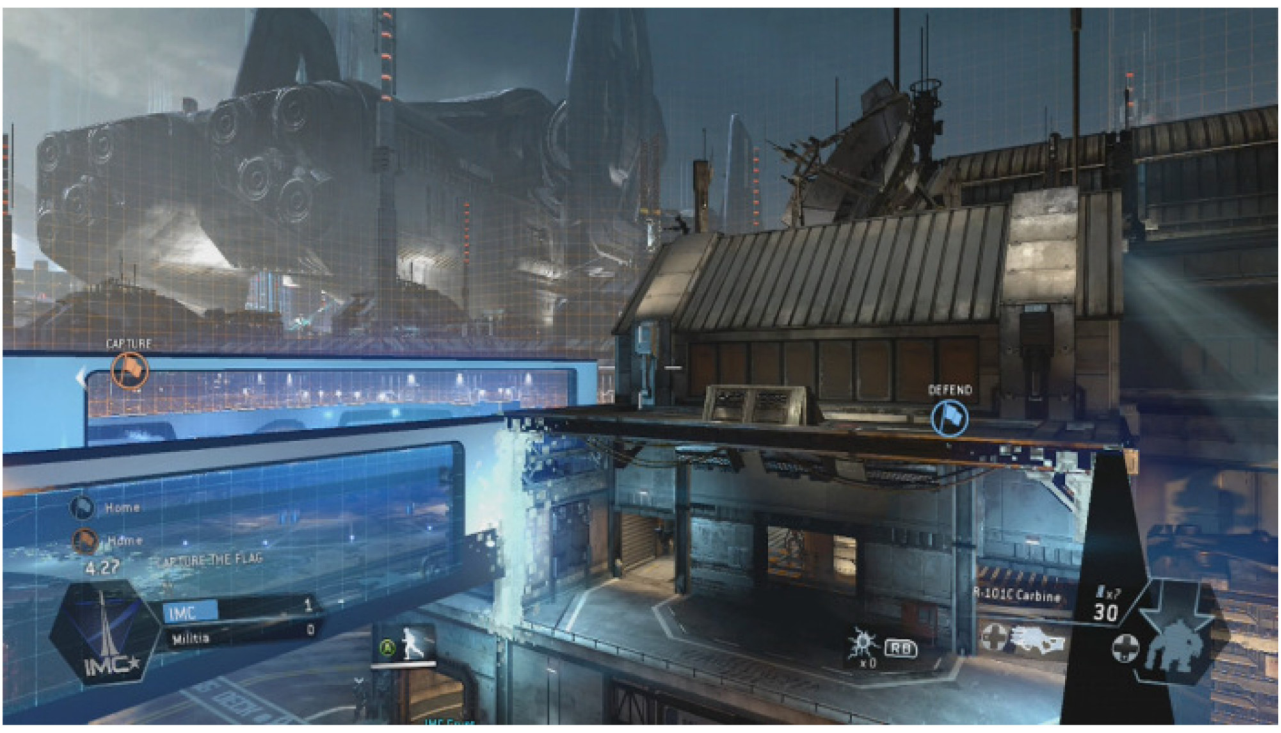
Capture the Flag

Tactics

- On War Games there an many flag routes to take with the considerable amount of walls to run on. Try finding your favorite route by running around the map in a priavte match with a friend. In the videos below you'll see the fastest flag routes for the Militia and IMC.

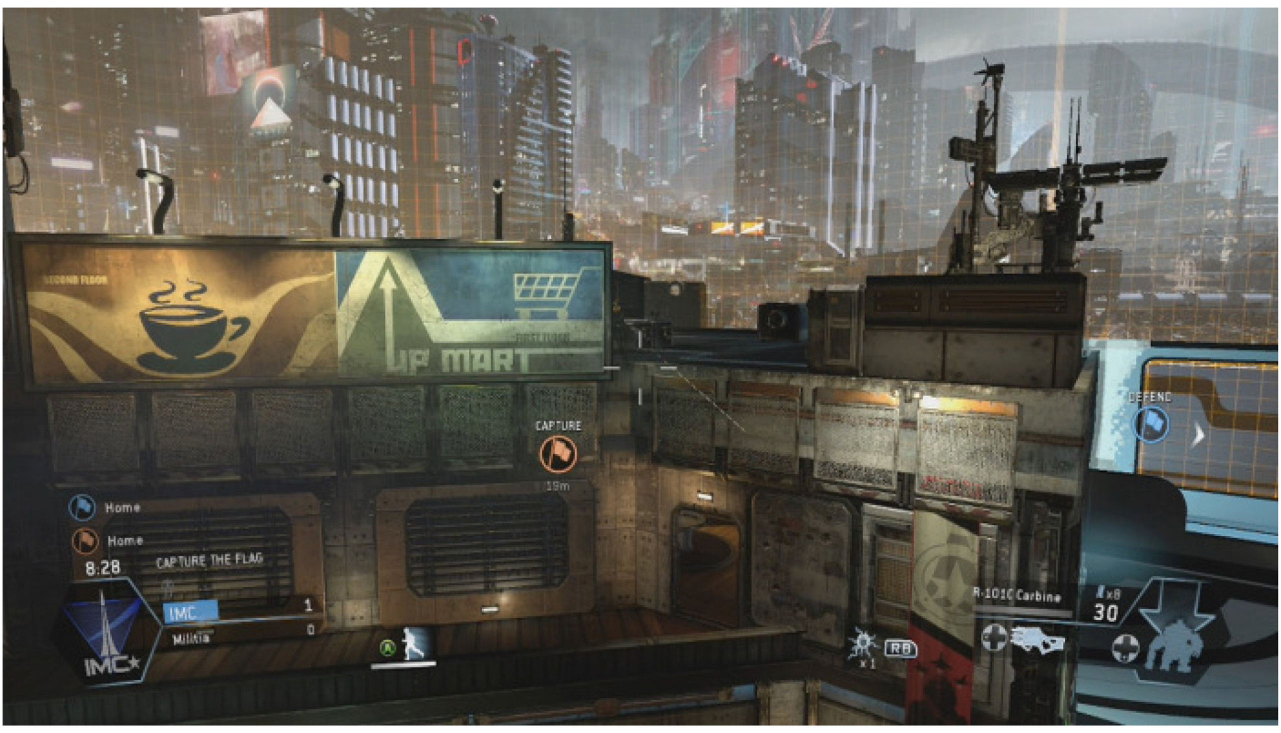






- Guarding the IMC base can be tough on the ground so move towards the top of the IMC base near the satellite. Here you'll have a complete over of incoming enemies to pick off before they even reach your base. If the enemy team spots you drop down behind to cement wall for cover. There are only a couple ways to reach this position atop the IMC base. Periodically check back to those locations to make sure you're not being flanked. Using a sniper or carbine will be extremely effective here.

- Another option to run the flag is by hoping aboard a friendly Titan and running the flag through Blue or Gold outskirts. The outskirts will allow you to quickly travel back to your base and take little fire. Be sure your teammate is using a Stryder to quickly aid you back to your base.



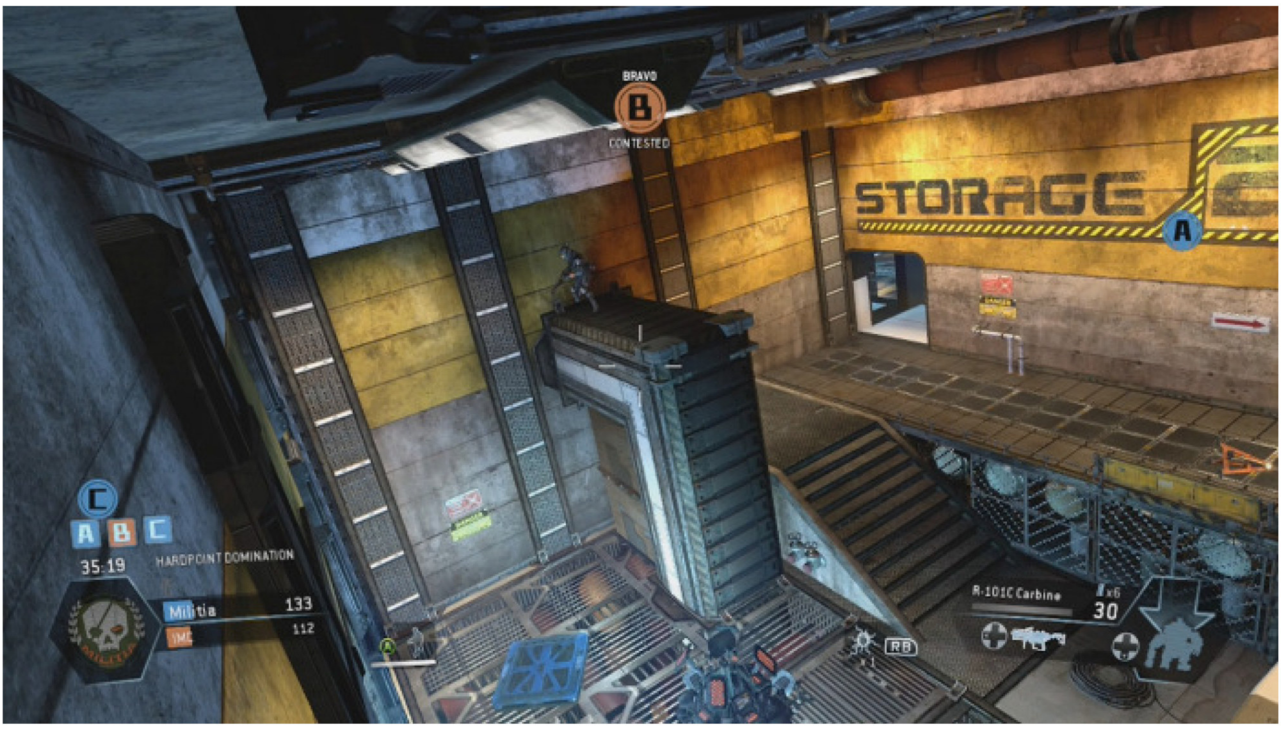
- The Militia base has a similar position to the IMC base. On top of the Militia base you'll have a billboard and other objects for cover but your view is very limited and there are many ways to reach the top of the Militia base. Pick up a few kills from this position but don't stay here too long. The Militia base is best defended inside the base.

Hardpoint

Tactics

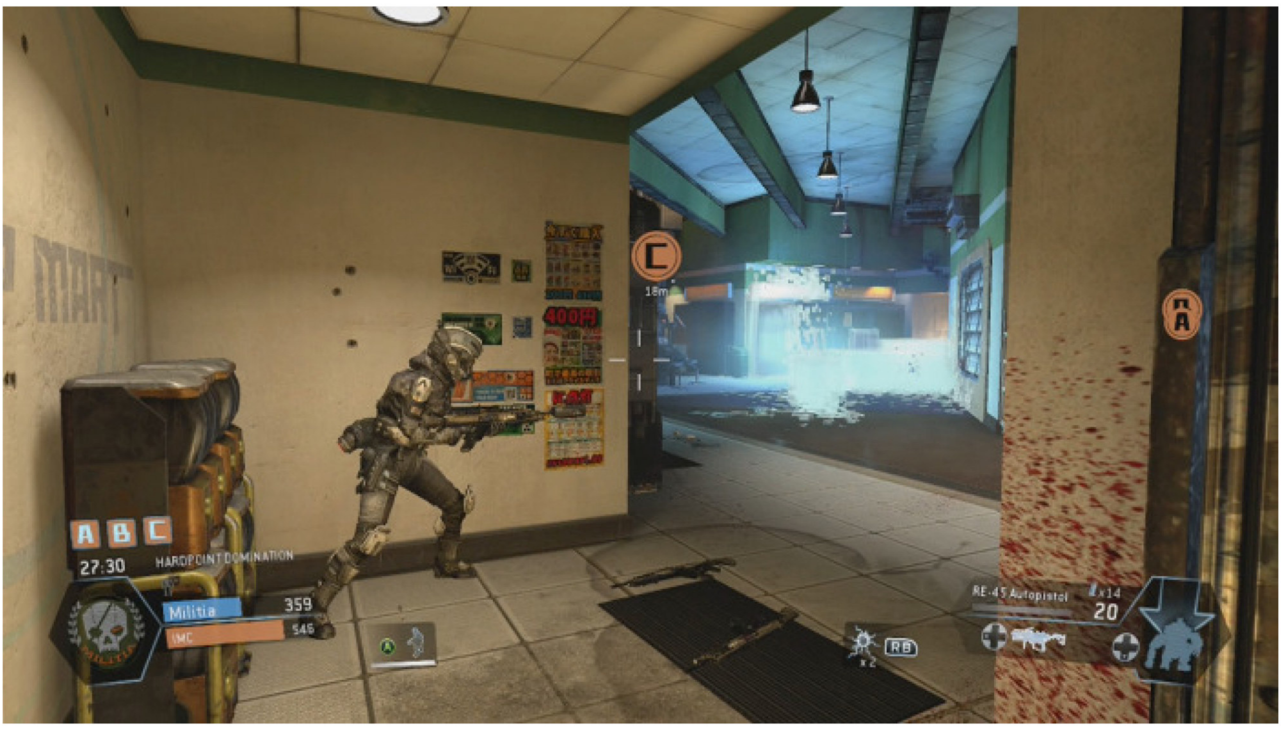
- Hardpoint A and C are not accessible by Titans. Hardpoint B is accessible by Titans making it the toughest hardpoint to control throughout the game. With this said it is going to be a battle over Hardpoint B. When Hardpoint B is clustered with Pilots and Titans play sneaky and take a long route around the map to capture either Hardpoint A or C to fluster the enemy team. As you're capturing the hardpoint prepare for battle because this will pull some enemies back to defend their hardpoint. While the enemies are pulled back this will also give your team a better chance at capturing Hardpoint B.

- Hardpoint A has many windows and entrances making it hard to pinpoint where the enemy will be attacking from. This position on top of some crates in the corner is a great spot to have a wide view at all the entrances. You'll want to pan your view from left to right constantly checking the entrances. Your Pilot will blend in with the wall making it hard for your enemies to notice you. This position is not only great for capturing Hardpoint A but defending it as well.



- If you're at Hardpoint B without a Titan a good position to capture and defend the objective is on top of the raised platform. Here you'll have a overview of all the entrances. Use Cloak here as it will benefit you greatly giving you the jump if an enemy pursues Hardpoint B. If an enemy Titan is in the alleyway move towards the back of the room behind the raised platform where you'll have cover against the Titan. If your team doesn't have a Titan to aid you, you'll want to make your way towards another hardpoint. Fighting Pilot vs Titan at Hardpoint B you're sure to get yourself killed.

- When attacking Hardpoint B with a Titan equip the Cluster Missile to kill any enemy Pilots roaming or hiding throughout the objective. You can also capture Hardpoint from inside your Titan if you stand next to opening of Hardpoint B.



- In the back corner of Hardpoint C is a great position where you can't be seen from the entire inside of the Hardpoint C building. This spot allows you to capture the hardpoint and peek shoot any enemies contesting the objective. This position also allows for an incredible escape out a back doorway. Never place yourself in the middle of the room at this objective. You'll be a sitting duck awaiting your death.

- A sneaky spot to defend Hardpoint C is on top of an electrical box above the objective. You'll want to crouch to keep your head hidden from incoming enemies on the upper level. Players don't normally check this spot but equip Cloak to make yourself an even harder target to be seen.

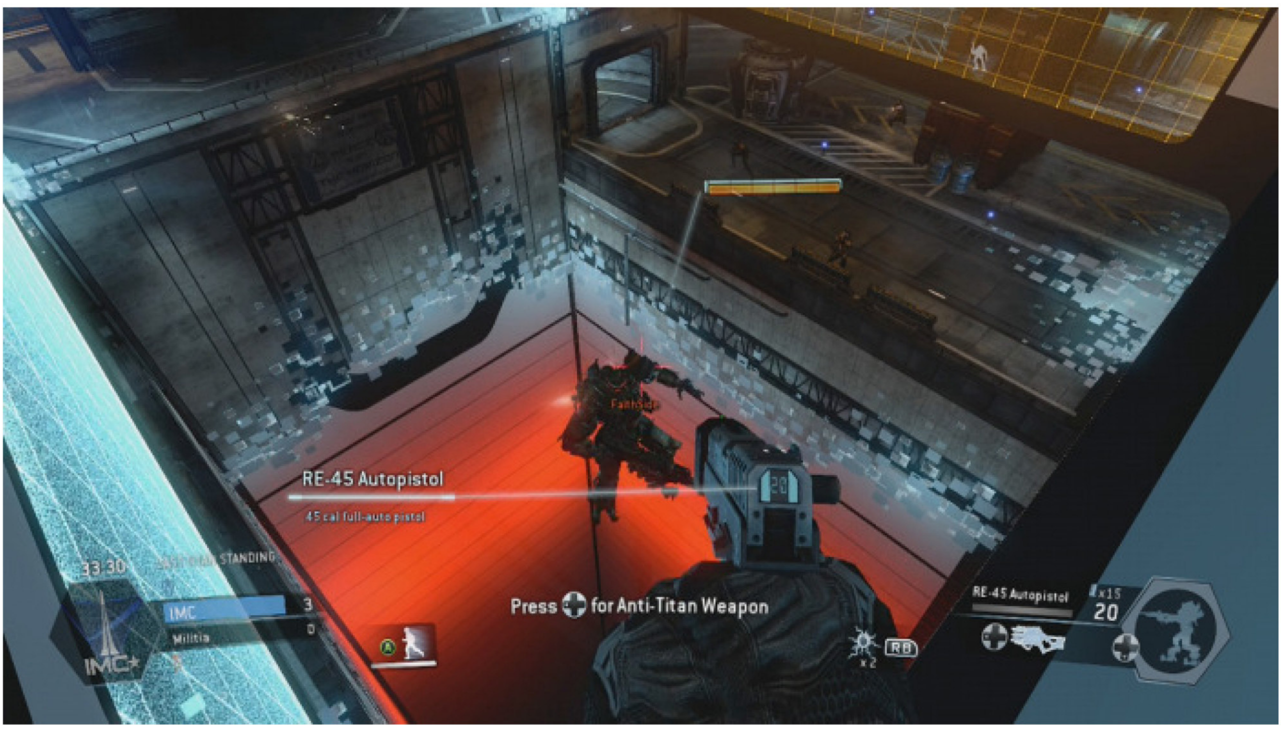
War Games (Expedition)

Last Titan Standing

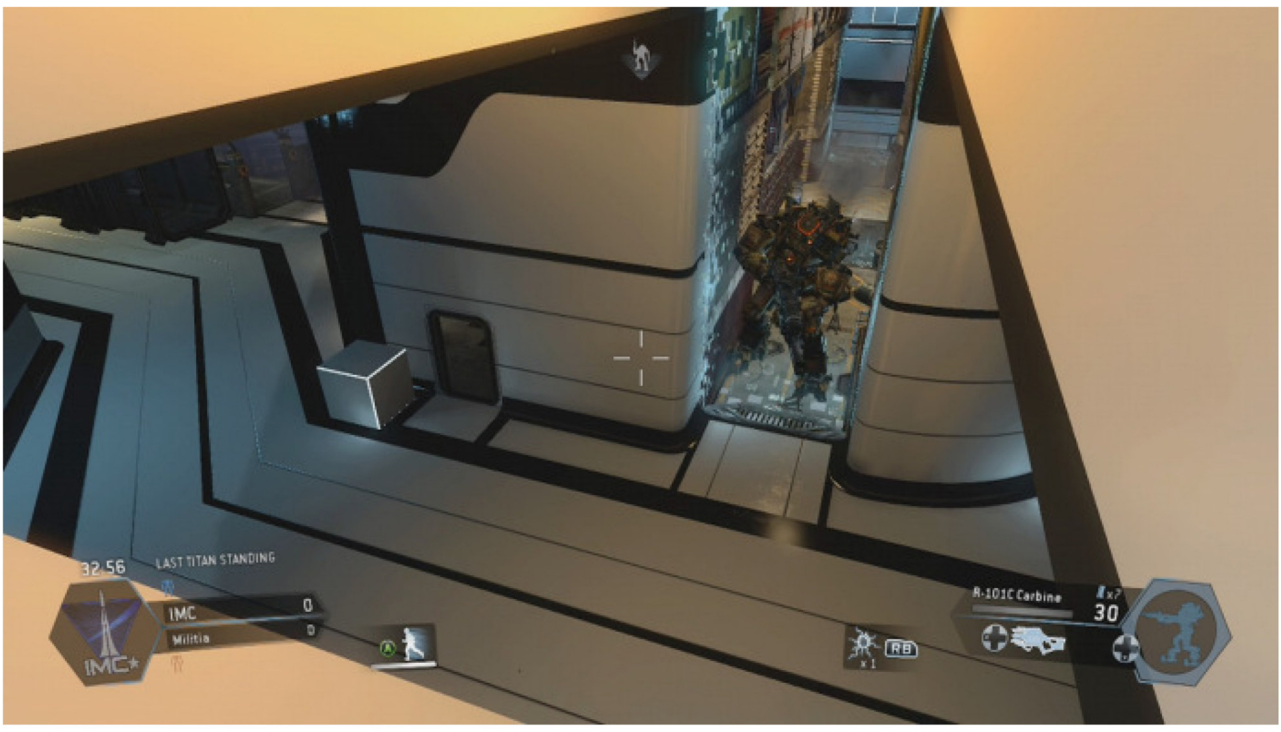
Tactics

- With only four paths to cross(Blue Street, Gold Street, Blue Outskirts and Gold Outskirts) to reach the opponents side of the map you'll want to take the beginning of the match slow by weakening the enemy Titans little by little. Your team should place at least one Titan at every path to ensure your team is not flanked. Once your team has made dent in the enemy's armor make a team push towards one side of the map. It is important your team stays together on one side of the map. Try focusing your teams fire on the same Titan to quickly gain numbers against the enemy team.

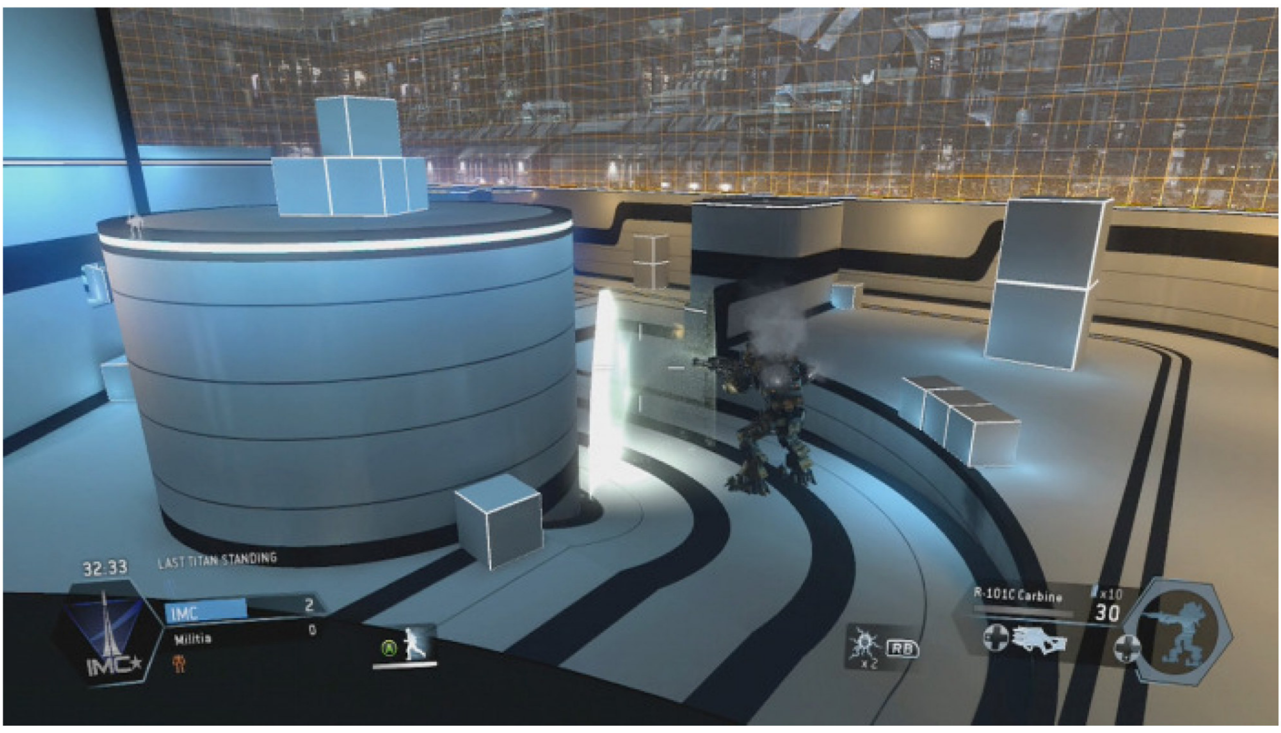
- There are many structures in the outskirts allowing you to drop behind for cover to get your shields back or wait for a friendly Titan to assist you. Utilize these structures and make your enemy charge you if you're weak.



- Be aware of the PIT OF DEATH. Punching an enemy Titan down the pit of death can be one of the most satisfying things to accomplish in Titanfall but it can also be one of the most shameful things to happen to you. You have be warned.



- The streets are a prime spot to bait in an enemy Titan while a friendly Titan awaits in the Alleyway to set up the ultimate tag team. The Titan in the Alleyway needs to be patient and not give away his position. Once an enemy Titan has pushed far enough down the street, charge out from the Alleyway and sandwich the enemy Titan.



- With the long views across the map you'll want to put away your Electric Smoke and equip the Particle Wall. The Particle Wall is excellent off the start of the match when your team is trying to slowly weaken the enemy Titans.

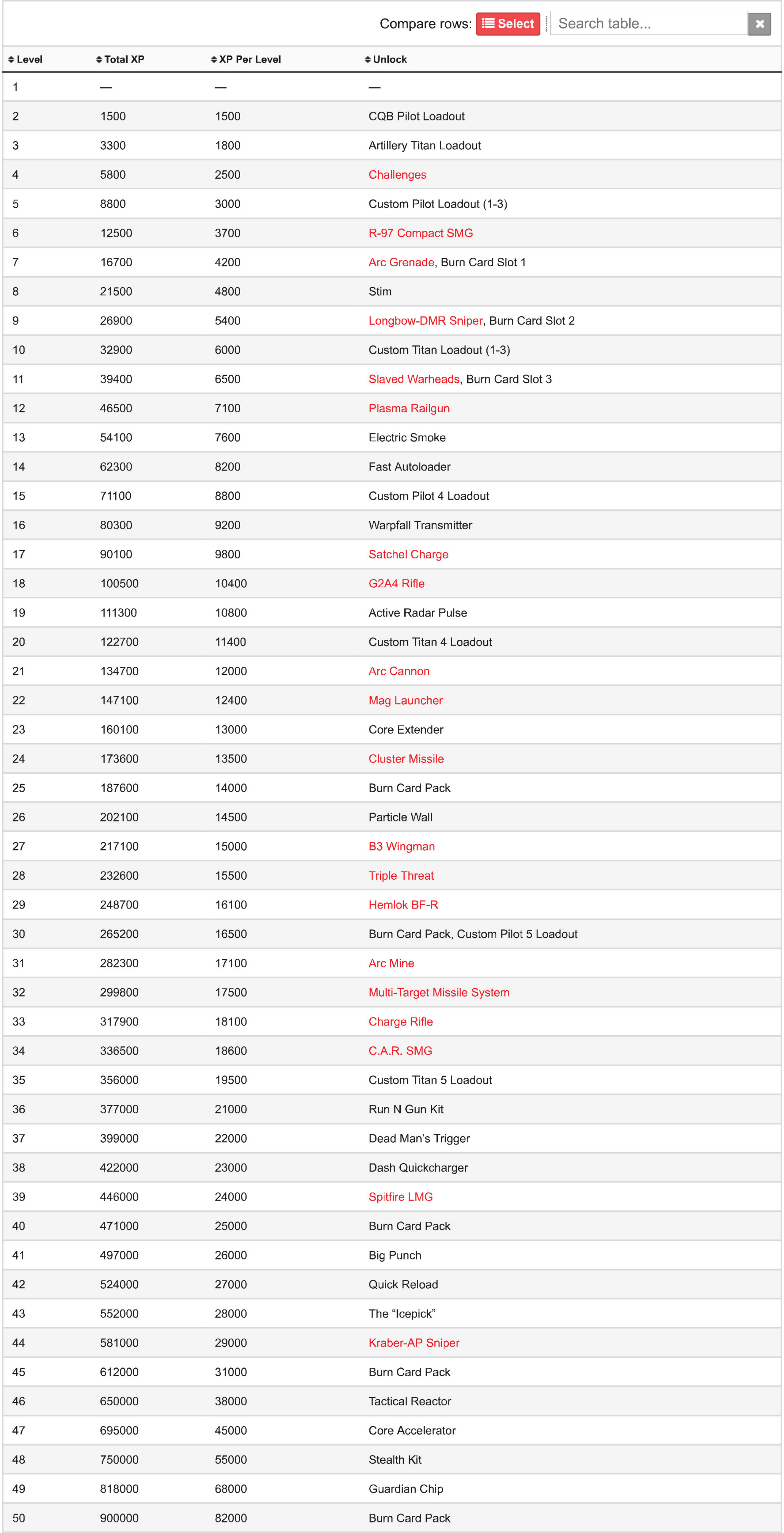
Scoring

Compare rows: ☰ Select | Search table... ✖

⬍ Event	⬍ XP
COMBAT	
Airborne Kill	50
Beatdown	10
Comeback	100
Crushed Conscript	30
Crushed Grunt	30
Crushed Pilot	200
Crushed Spectre	40
Destroyed Crow (Militia Dropship)	100
Destroyed Goblin (IMC Dropship)	100
Destroyed Hornet (Militia Fighter)	100
Destroyed Phantom (IMC Fighter)	100
Doomed Auto-Titan	200
Doomed Titan	200
Double Kill	50
Electrocuted Grunt	20
Electrocuted Pilot	100
Electrocuted Spectre	30
First Strike	100
First Titanfall	100
Fish in a Barrel	100
Hacked Spectre	25
Hacked Spectre Killed Grunt	20
Hacked Spectre Killed Pilot	100
Hacked Spectre Killed Spectre	30
Hacked Spectre Killed Titan	200
Headshot Minion	10
Headshot Pilot	25
Killed Conscript	20
Killed Drone	50
Killed Flyer	100
Killed Grunt	20
Killed Pilot	100
Killed Search Drone	5
Killed Spectre	30
Killing Spree	25
Mayhem	50
Mega Kill	100
Nemesis	100
Pilot Assist	50
Pilot Beatdown	100
Quick Revenge	50
Rampage	50
Revenge	50
Showstopper	50
Terminated Pilot	200
Titan Assist	100
Titan Beatdown	200
Titanfall	25
Triple Kill	75
Wall Smashed Pilot	100
MELEE	
Executed Pilot	100
Executed Grunt	20
Executed Spectre	30
Jump Kicked Grunt	20
Jump Kicked Pilot	100
Jump Kicked Spectre	30
AUTO-TITAN	
Auto-Titan Killed Conscript	20
Auto-Titan Killed Grunt	20
Auto-Titan Killed Pilot	100
Auto-Titan Killed Spectre	30
Auto-Titan Killed Titan	200
RODEO	
Titan Doomed	200
Killed Rodeo Pilot	100
Rodeo Pilot Beatdown	200
Rodeoed Enemy Titan	50
TURRETS	
Hacked Turret Killed Conscript	20
Hacked Turret Killed Grunt	20
Hacked Turret Killed Pilot	100
Hacked Turret Killed Spectre	30
Hacked Turret Killed Titan	200
Killed Turret	50
Turret Activated	100
EPILOGUE	
Evac Denied	100
Get to the Chopper	200
Hot Zone Extract	200
Killed Evacuating Pilot	50
Sole Survivor	100
Solo Killed all Combatants	200
Team Bonus Full Team Evac	200
Team Bonus Killed All Combatants	100
GAME MODE	
Dominating	50
Flag Capture	500
Flag Return	250
Hardpoint Assault (Minion Kill)	25
Hardpoint Assault (Pilot Kill)	75
Hardpoint Capture Assist	75
Hardpoint Captured	150
Hardpoint Defense (Minion Kill)	25
Hardpoint Defense (Pilot Kill)	75
Hardpoint Hold	75
Hardpoint Neutralize Assist	25
Hardpoint Neutralized	50
Hardpoint Perimeter Defense (Minion Kill)	25
Hardpoint Perimeter Defense (Pilot Kill)	75
Hardpoint Ranged Support (Minion Kill)	10
Hardpoint Ranged Support (Pilot Kill)	75
Hardpoint Siege (Minion Kill)	10
Hardpoint Siege (Pilot Kill)	75
Killed Flag Carrier	150
Pilot Eliminated	150
Titan Eliminated	250
MATCH END	
Round Completion	150
Round Win	250
Victory	300
Victory Kill	100
Match Completion	200
BURN CARDS	
Burn Card Cancelled	25
Burn Card Extra Credit	1000
Earned Burn Card	25
Earned Rare Burn Card	100
Rare Burn Card Cancelled	100
Spent Burn Card	25
Spent Rare Burn Card	100

Quick Reference

Progression and unlocks



Level	Total XP	XP Per Level	Unlock
1	—	—	—
2	1500	1500	CQB Pilot Loadout
3	3300	1800	Artillery Titan Loadout
4	5800	2500	Challenges
5	8800	3000	Custom Pilot Loadout (1-3)
6	12500	3700	R-97 Compact SMG
7	16700	4200	Arc Grenade, Burn Card Slot 1
8	21500	4800	Stim
9	26900	5400	Longbow-DMR Sniper, Burn Card Slot 2
10	32900	6000	Custom Titan Loadout (1-3)
11	39400	6500	Slaved Warheads, Burn Card Slot 3
12	46500	7100	Plasma Railgun
13	54100	7600	Electric Smoke
14	62300	8200	Fast Autoloader
15	71100	8800	Custom Pilot 4 Loadout
16	80300	9200	Warpfall Transmitter
17	90100	9800	Satchel Charge
18	100500	10400	G2A4 Rifle
19	111300	10800	Active Radar Pulse
20	122700	11400	Custom Titan 4 Loadout
21	134700	12000	Arc Cannon
22	147100	12400	Mag Launcher
23	160100	13000	Core Extender
24	173600	13500	Cluster Missile
25	187600	14000	Burn Card Pack
26	202100	14500	Particle Wall
27	217100	15000	B3 Wingman
28	232600	15500	Triple Threat
29	248700	16100	Hemlok BF-R
30	265200	16500	Burn Card Pack, Custom Pilot 5 Loadout
31	282300	17100	Arc Mine
32	299800	17500	Multi-Target Missile System
33	317900	18100	Charge Rifle
34	336500	18600	C.A.R. SMG
35	356000	19500	Custom Titan 5 Loadout
36	377000	21000	Run N Gun Kit
37	399000	22000	Dead Man’s Trigger
38	422000	23000	Dash Quickcharger
39	446000	24000	Spitfire LMG
40	471000	25000	Burn Card Pack
41	497000	26000	Big Punch
42	524000	27000	Quick Reload
43	552000	28000	The “Icepick”
44	581000	29000	Kraber-AP Sniper
45	612000	31000	Burn Card Pack
46	650000	38000	Tactical Reactor
47	695000	45000	Core Accelerator
48	750000	55000	Stealth Kit
49	818000	68000	Guardian Chip
50	900000	82000	Burn Card Pack

Gen Progression

After you Regenerate, look at the challenges you need to complete in order to regenerate again. Begin working on those as soon as possible to limit the amount of grinding needed to regenerate after reaching level 50 again.

Gen 2 Prerequisites

- Reach Level 50

Gen 3 Prerequisites

- Reach level 50
- EVA-8 Shotgun: If It Moves… Challenge
- EVA-8 Shotgun: Top Gun Challenge
- 40mm Cannon: If It Moves… Challenge
- 40mm Cannon: Titan Killer Challenge

Gen 4 Prerequisites

- Reach level 50
- R-97 Compact SMG: If It Moves… Challenge
- R-97 Compact SMG: Top Gun Challenge
- Plasma Railgun: If It Moves… Challenge
- Plasma Railgun: Titan Killer Challenge
- Satchel Charge: Top Gun Challenge

Gen 5 Prerequisites

- Reach level 50
- Longbow-DMR Sniper: If It Moves… Challenge
- Longbow-DMR Sniper: Top Gun Challenge
- Quad Rocket: If It Moves… Challenge
- Quad Rocket: Titan Killer Challenge
- Charge Rifle: Critically Conditioned Challenge
- RE-45 Autopistol: If It Moves… Challenge

Gen 6 Prerequisites

- Reach level 50
- R-101C Carbine: If It Moves… Challenge
- R-101C Carbine: Top Gun Challenge
- Arc Cannon: If It Moves… Challenge
- Arc Cannon: Titan Killer Challenge
- Sidewinder: Titan Killer Challenge
- Gooser Challenge

Gen 7 Prerequisites

- Reach level 50
- Spitfire LMG: If It Moves… Challenge
- Spitfire LMG: Top Gun Challenge
- Triple Threat: If It Moves… Challenge
- Triple Threat: Titan Killer Challenge
- Mag Launcher: Titan Killer Challenge
- Brain Surgeon Challenge

Gen 8 Prerequisites

- Reach level 50
- G2A4 Rifle: If It Moves… Challenge
- G2A4 Rifle: Top Gun Challenge
- X0-16 Chaingun: If It Moves… Challenge
- X0-16 Chaingun: Titan Killer Challenge
- Charge Rifle: Titan Killer Challenge
- Fresh Squeezed Challenge

Gen 9 Prerequisites

- Reach level 50
- C.A.R SMG: If It Moves… Challenge
- C.A.R SMG: Top Gun Challenge
- Executioner Challenge
- Archer Heavy Rocket: Titan Killer Challenge
- All I Do is Win Challenge
- Look Out Below! Challenge
- 40mm Cannon: Critically Conditioned Challenge

Gen 10 Prerequisites

- Reach level 50
- Smart Pistol MK5: Top Gun Challenge
- Hemlok BF-R: Top Gun Challenge
- Kraber-AP Sniper: Top Gun Challenge
- Disarmed Challenge
- MVP Challenge
- Deadly Apparition Challenge
- Death Reincarnate Challenge
- X0-16 Chaingun: Critically Conditioned Challenge
- Plasma Railgun: Critically Conditioned Challenge

Pilot Combat/Mobility

- Careful! Your jump jets are still visible when they fire, even while you are cloaked.
- The Pilot's cloaking device was built to fool Titan optics, and is less effective against the naked eye.
- Hang from the walls! You can come to a stop and hang onto a wall by holding the zoom button while wall running.
- Each time you inflict damage on an enemy, you reduce the time it takes to get your next Titan.
- Get there faster. You get a big speed boost while you are wall running.
- Check your minimap for enemies and friendlies on foot—large dots are Pilots, small dots are Grunts. Titans appear as large triangles on the minimap.
- Get the drop. You can detach from walls at any time by pressing the crouch button.
- Stand on the shoulders of giants—you can get to higher locations by double jumping off of other Titans.
- Leverage your momentum. When landing while in motion, jump as you touch the ground to go even faster.
- Create a personal army. Get close to a Spectre to hack it. This will also automatically hack other nearby Spectres.
- As a Pilot, you can ride on zip lines in both directions, thanks to your Jump Kit.
- Using Cloak before using a zip line can help you avoid enemy fire.
- Keep 'em guessing. Press the crouch button to suddenly drop from zip lines without carrying speed.
- Swoop into the action! Jump to detach from zip lines without losing speed.

Titan Combat

- Watch for weak points. Taking down a Titan's bodyshield will expose bright red weak points to certain weapons.
- Don't hesitate! You can board your Titan from any direction—even from mid-air!
- Heads up! Titans falling into the battle will kill any enemy combatants they land on.
- Go for the rodeo! You can kill a Titan by jumping on its back and firing into its internal systems.
- Get under their skin. When you rodeo an enemy Titan and shoot its internal systems, your attack bypasses the shields.
- Don't rest on your laurels—a doomed Titan is still a threat.
- Finish them! You can rip an enemy out of a doomed Titan with a well-timed melee attack.
- Switch to your Anti-Titan weapon to do the most damage to Titans when you're on foot as a Pilot.
- Getting outnumbered in a Titan fight is very dangerous—your Titan will tell you if you are in danger.
- Always check your teammates' Titans—there may be enemy Pilots on their backs.
- Your Titan is programmed to follow you around unless you manually switch it to Guard Mode.
- When you switch your Titan to Guard Mode, it will face in the direction you were looking at the time.
- When you hitch a ride on a friendly player's Titan, its shields will protect you too.
- When a Titan is doomed, its health bar will change to a striped pattern
- If your Titan is not doomed, your shields will begin recharging if you avoid getting hit for a short time.
- A Titan's built-in shields are not impenetrable—the armor underneath just takes a lot less damage.
- Live to fight another day! When your Titan's bodyshield is low or depleted, take cover from enemy fire to recharge it.
- Get punchy. Prevent enemy Pilots from jumping on your Titan by punching them at close range.
- A doomed Titan gets a striped health bar and will soon self-destruct. The Pilot who dooms an enemy Titan scores the kill.

Weapons

- Get refreshed. Every time you enter your Titan, your Pilot ammo is automatically refilled.
- Be quick on the draw. Switching to your sidearm is faster than reloading.
- The Smart Pistol will lock onto live grenades. Be careful not to blow yourself up!
- Be patient. The basic Smart Pistol takes three lock-ons to kill a Pilot with one trigger pull.
- Be prepared to do it yourself. The Smart Pistol's auto-targeting shuts off when you aim manually.
- If you are equipped with the Cloak ability, it will slow down enemy lock-ons when active, while you are a Pilot.
- Give it some time. Fired continuously, the Spitfire LMG kicks heavily on the first few shots, but stabilizes soon afterward.
- Arc Grenades disorient and reveal cloaked Pilots.
- The Arc Grenade is highly effective against a Titan's shields, and temporarily distorts a Titan's vision.
- Remotely detonate satchels by double tapping the reload button.
- Zap it. The Arc Cannon can destroy rockets in flight.
- The Arc Cannon drains energy from an enemy's Vortex Shield.
- Pilots can jump above explosions created from Triple Threat grenades.
- Scratch your back! As a Titan, you can use the explosions from your Cluster Missile to hurt a Pilot on your back.

Burn Cards

- Respawn with a vengeance! Remember to select and activate a Burn Card after you die—it will take effect when you respawn.
- Get a head start. Select and activate a Burn Card before the start of every match—it will take effect when you spawn.
- Burn Cards give you special abilities that last until you die or the match ends. Try them out!
- Out of Burn Cards? Challenge yourself—many Challenges have Burn Card rewards.
- Burn Card effects carry over during round-based game modes, such as Last Titan Standing, if you manage to stay alive.
- Make some space. If your Burn Card collection is full, discard or use your existing Burn Cards so that you may earn more.

Titanfall: Behind the Scenes at Respawn Entertainment

Founded in 2010, Respawn Entertainment is an independent video game development studio based in Van Nuys, California. The studio was formed by Vince Zampella and Jason West, former co-founders of Infinity Ward. *Titanfall* is the studio's debut title.

Set in the near future on a distant frontier torn apart by war, *Titanfall* drops players in the middle of a conflict between the Interstellar Manufacturing Corporation (IMC) and the Militia. The action is rapid and varied—featuring parkour-style wall running and massive double jumps. The freedom to shift back and forth between Pilot and Titan allows players to change tactics on the fly, attacking or escaping depending on the situation and extending the action vertically to new heights.

But upon the studio's founding, *Titanfall* wasn't even a distant concept. Instead, it came together piece by piece over the course of a few challenging years, developed by an exceptional team of artists, designers, and programmers. Here's the story of *Titanfall*, as told by the talented crew at Respawn Entertainment.

Starting from Scratch: Vince Zampella

Vince Zampella: CEO

Past Projects

Call of Duty: Modern Warfare 2

Call of Duty 4: Modern Warfare

Call of Duty 2

Call of Duty

Medal of Honor: Allied Assault

Prima Games: What was it like to start a studio from scratch and then jump into creating a whole new IP?

Vince Zampella: A lot of work. Maybe more than we all realized, but it's just something that you do.

PG: How does it compare to releasing a sequel every year? Is it liberating?

Vince: I think it is liberating, but then you realize there's a lot of people who have been working on nothing but sequels for a long time, so you have to break yourself of old habits and get into the mode of, okay, everything's new; we have to start over. We don't have tools; we don't have technology; we don't have a game idea. You just bring over a lot of people who have worked on games for a long time, very successful games. Everyone's got ideas on what they want the game to be, and obviously you can't make a game that everybody agrees on. You have to pick and say, okay, this is what's gonna be the most fun. This is what's important. So it took a lot more time to get settled in. And we had the lawsuit hanging over us as well, so it just took more time than I thought to get everybody to put it together.

Following a rough start, the team gradually gained focus and began work on what would eventually become Titanfall.

PG: So, you eventually settled on doing an FPS game—you guys have a lot of experience in that. In your view, what is the state of the FPS genre, and how do you feel *Titanfall* fits into that market right now?

Vince: For us it was really about doing something. We didn't want to do—or I didn't want to do—what I had just come off of. I wanted to do something different, something new, something unique. At the same time, there is obviously a core strength set that I and the other people on the team have in working in these shooters, so we're not gonna do a racing game or something. It was pretty obvious that we wanted to do a shooter, but we wanted to do something unique. So, the focus was on that. What can we do that's different, that hasn't been tried before to push the boundaries a little bit? To be familiar, but new.

In 2013, Vince introduced Titanfall to the world at Microsoft and EA's press conferences during E3.

PG: And were the Titans a big part of that?

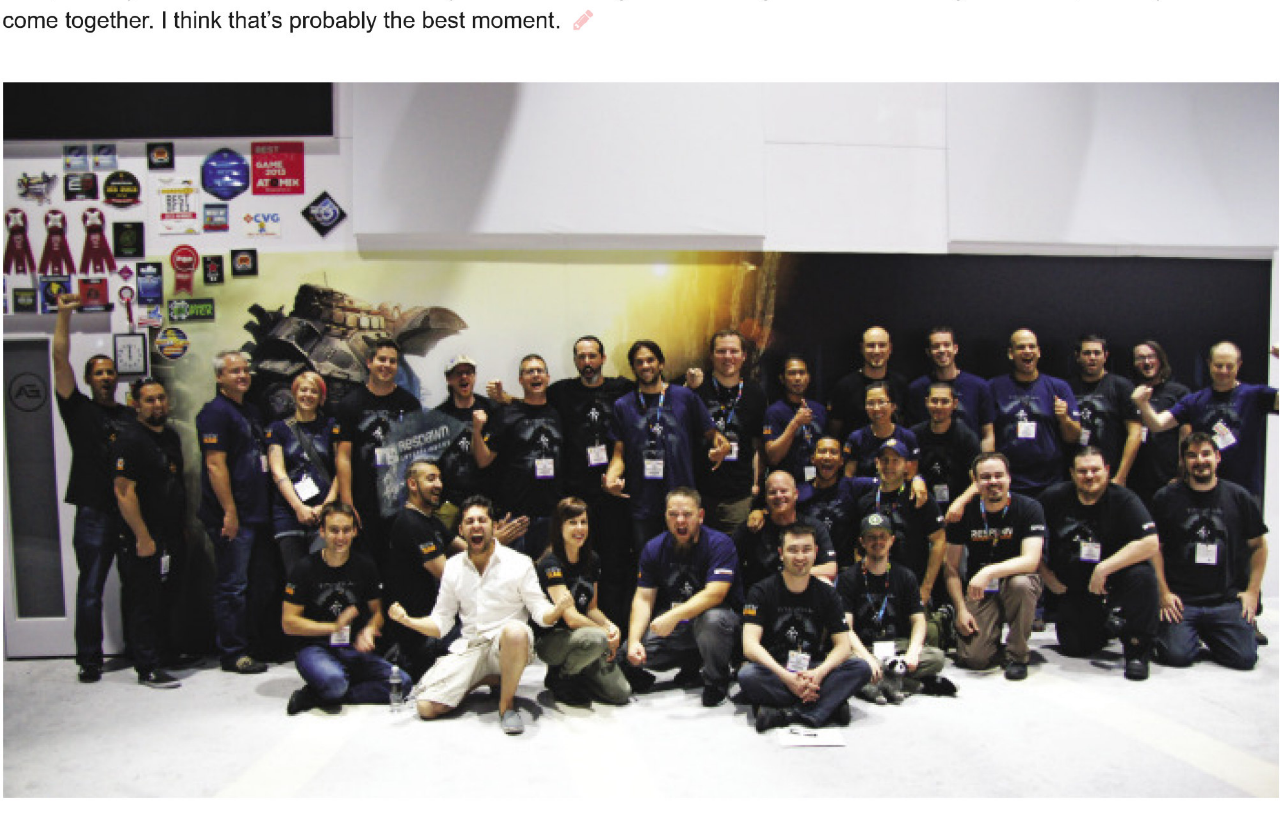
Vince: It ended up being a big part, but it wasn't at the start. We didn't come out saying we have to have Titans. But once they came to be and Joel put them together, everyone kind of latched on to them as something really cool and new. There was a time when the wall running needed work and it wasn't coming together as it should and then we finally refined it. And it got to a point where it was like this is really good and it all worked together really well.

PG: Was there a particular point when you knew you had a winning concept?

Vince: When we saw that people liked it, then we were like, "Okay, I think we have something." (Laughs) I mean, we always liked it, but we're very critical. You really start to get too close to things and you want to make sure there's a sanity check. We know we like it, but we have to make sure other people like it too.

PG: I would imagine you feel incredibly proud of that team being so small and being so dedicated and talented to create a game that everyone's gonna love. How was bringing that team together at the start? Starting from however many people on day one to around the hundred or so people that you have now?

Vince: It was rough going at the start. Not because of lack of talent, but just because of lack of focus. At one point we were in a lawsuit, and 40 of the people who worked here were involved in that lawsuit. So it got to be distracting. There were times when people weren't focused on the game—including myself. The studio wasn't focusing where it needed to go. Then we made some changes, and sometimes that's a little hard to swallow. We worked through it. We got into a place where we are now—we're making a game: everyone rally behind it. It's focusing the energy in the right direction and that felt good. So, it was probably the end of 2011 when we really started focusing on what the game is and making it fun. People really started to come together. I think that's probably the best moment.



Titanfall's success at E3 was a big morale boost for the entire team.

PG: Once you had a direction to go, it came together really fast. Do you feel that everyone's experience on previous FPS titles was a big factor in pulling that game together so quickly?

Vince: I don't know, I think it was. It might've been a factor in pulling things together quickly at the end just because people are experienced in finding a direction and working toward it. Also at the beginning, there were some people who were working against us. They were a little bit locked into like, "We just came off one of the biggest franchises in the world. How do we compete with that?" Getting them out of that mind-set of like, listen, we need to make something that's fun. We don't need to compete with *Call of Duty*. We're not gonna beat *Call of Duty*. That's not what we should be striving for. What we should be striving for is making something that we're proud of that people will engage with. That's what we need to do. So, I think there was a time when that kind of paralyzed people a little bit.

PG: When you announced the game was 6 v 6, there seemed to be some disappointment from the community. But for us, we've played the game for several weeks and can't imagine a higher player count given the intensity and chaos of each battle. Did you experiment with higher player counts?

Vince: We've had it set at higher than 6 v 6, and we ended up picking a spot where this is the best balance. And here's the best thing—people have played the game. It was 6 v 6 at Gamescom and at PAX, and there was not a single complaint. No one came out of that saying, "Yeah, it's fun, but I wish it was 7 v 7." They just enjoyed the game. They didn't focus on that number. There might be some people who like bigger games, who want that 64-player experience. And that's out there. I mean, *Battlefield's* a great game for that—go play it. But it's a different game that we're making. We're not trying to just throw the number out there and say our number's bigger.

PG: What's one thing you want to leave the audience with? What's one thing they should know about this game?

Vince: I guess just that the game will feel familiar. If you play games, you'll get it. It's not that it's so new that it's cumbersome and hard to play. But at the same time, there's more levels of depth and fun. Even somebody who's not as good can get into the game and stand a fighting chance.

Abbie Heppe: Community Manager

Past Projects

X-Play

G4TV.com

Prima Games: How do you explain your job to friends or the uninitiated…

Abbie Heppe: Like my parents? (Laughs)

I'm very much a point person here for internal and external communications. The easy way to explain it to the uninitiated is I spend a lot of time on our forums, on Twitter, on Facebook interacting with our fans, but I'm also the person who coordinates with the companies we work with to get everything to the final execution and making sure that it's very much in step with what the company wants and what fits *Titanfall*.

In addition to her job as Community Manger, Abbie also supplied the voice for Sarah.

PG: Okay, so you have a very broad scope of things you do?

Abbie: Yes. We're not a very big company. Like my department is a one-person department. I work very closely with our producer and Vince and the art department and everybody else who has a say in all of this stuff. But we're a little more flat just because we don't have tons of internal jobs for marketing, PR, business, and licensing. And we're a lot smaller. I mean, with QA, we're around 95 people. We're not huge; we all wear a lot of hats. Everybody here has a lot of roles.

PG: When did you begin working for Respawn?

Abbie: I started at Respawn in January 2011, which was about nine or ten months after the company had started. I was one of the first non-Infinity Ward employees, so, yeah, it was pretty close. I mean, *Titanfall* wasn't the game that we were working on at that point. When I started, they weren't allowed to tell me what they were working on while I was interviewing, so I just totally went in blind based on the past work of tons of people, of the staff. And I'll take that chance.

It was funny, as soon as I started, I actually got to see what everybody was working on and it was in such early stages. It wasn't even what is now *Titanfall*. And it's really scary when you go from the world of writing about games and covering them, where you see things that are very much a finished product.

Just seeing something in the very early stages of development, where maybe a coder has done the art for something that they're testing out, and we had one where the noise of the gun shooting, which was "pew-pew-pew-pew"—I mean, just really funny ridiculous stuff. You sort of learn how to process that, and it's been a great experience to watch how that builds into what we're all playing today and releasing in less than two months.

PG: Does it feel like it's been a very short amount of time? Or does it feel like it's been forever?

Abbie: It's almost hard to say at this point. Especially because what I did the last months before E3 last year have just been crazy. And before that, things were much more calm on my end. So, it sort of goes up and down. The guys did warn me when I was interviewing that it would look like nothing at first, and then you'd have that day where everything sort of clicks together and you're like, "Oh my God, this is really cool." And it's totally true. At a certain point, that picture forms; you see the magic eye. (Laughs)

PG: When was that for you? When did you see that?

Abbie: God, it's so hard to pinpoint dates in my head at this point, but last year before E3. Everything was sort of coming together at that point. The major pieces were there, and then all of a sudden it was super fun to play. 'Cause that's the other crazy thing you go through. As you do all of that balancing and adding and things, there's points where you go from feeling like this isn't that much fun, to like, "Oh my God, this is awesome and I can't stop playing."

By the end of E3, Titanfall took home more than 60 awards.

PG: What has the reception been like so far for *Titanfall*?

Abbie: It's been really good. It's been really interesting because we had like two years before we even announced a game, and we had forums and we already had fans who had come over and were spending tons of time there. That's awesome and encouraging, especially when you have nothing to offer them. I think a lot of people that have really stuck with us from the beginning, and because of the pedigree of a lot of the guys that started the studio, they had brought over a ton of fans with them. So that's really nice as a community manager to already have a little bit of a built-in fan base. We were really nervous going into E3 because we were thinking there had been leaks and some of the reactions to the word mech were not what we'd hoped—a lot of people are very skeptical about that. It means something different to lots of people, especially that game.

And once we revealed it at E3, all of a sudden it was super positive and the coverage that we got coming out of it, which was all press, it was awesome. So we brought it on the road to Gamescom and the reception's been just incredible. It blows us away. You consider at this point how few people have really had hands on with the game, but their impressions are always blowing us away. And sometimes it's tough because we've always sort of put out there that you have to play it to understand what we're trying to do, and it's very difficult to describe it to people.

Titanfall was showcased at both the Microsoft and EA Keynotes during E3.

PG: What was the moment when you knew *Titanfall* was something special?

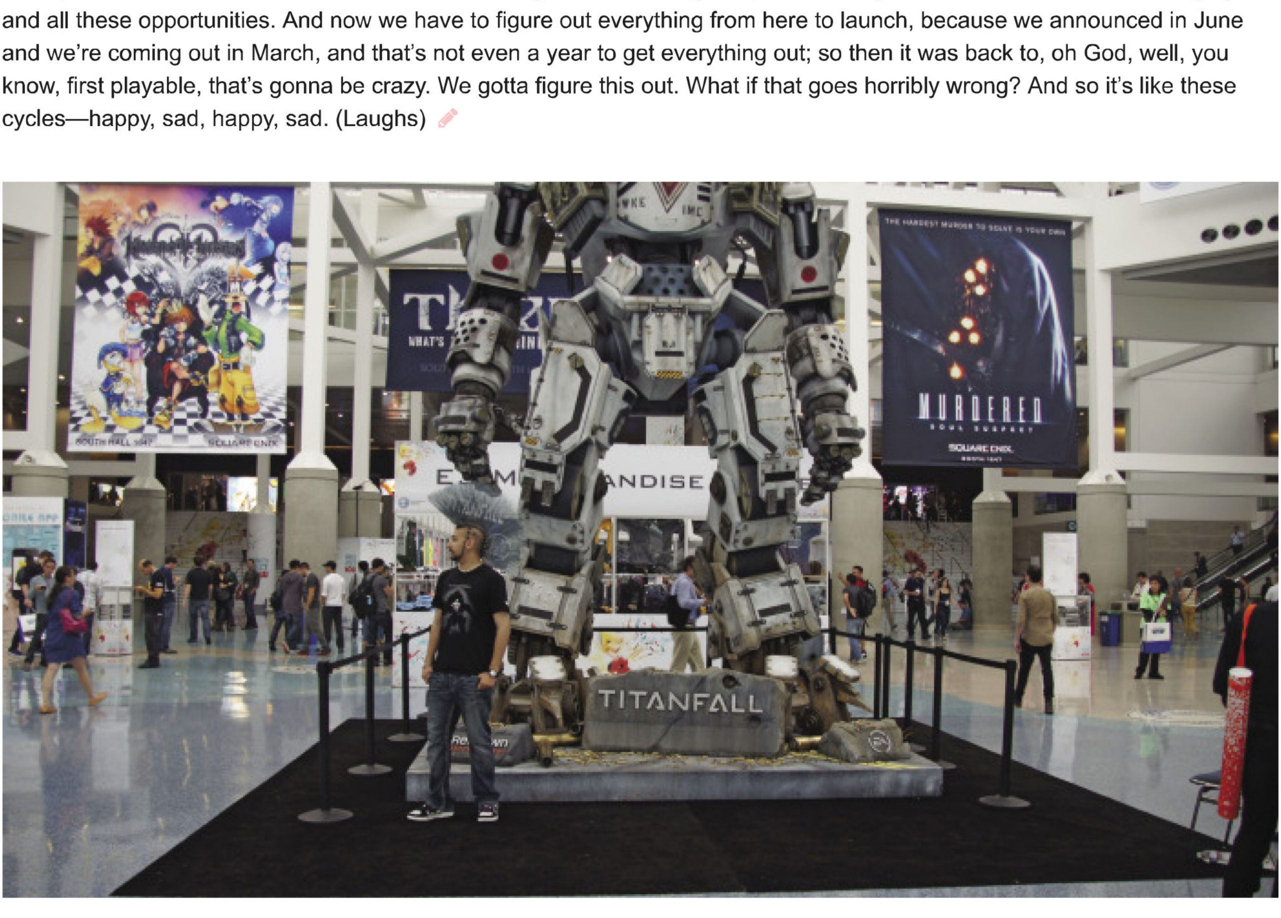
Abbie: That's a great question. I think it may have been when we showed it at E3 for the first time, at the very end of the Microsoft press conference.

There were some tech issues in the rehearsals, and we were super worried that something would happen, and it didn't. It went off without a hitch. And I was there in one of the boxes up at the top and sort of just burst into tears, and everybody was watching back at the studio and was tearing up. That's the most awesome thing about social networks and the way that things work now. Like you can immediately check Twitter and see people saying, "Oh my God, what was that? Holy shit." Like, "This game looks amazing." That was the first time when I was like, "Hey, this is real!" And then the next few days, the interest at E3 was so high, and we hadn't—and this sounds like, How could you guys not know?—but we didn't have the amount of interviews scheduled and space and everything that other games might have that were bigger and more well known. But all of a sudden, we were swamped and crazy, and there was a line of like seven of us doing just pickup interviews with anybody that would take them, just constantly all day. It was insane.

Lead Artist, Joel Emslie, conducts an interview on the show floor following the game's announcement at E3.

PG: The word starts popping up all over the place.

Abbie: Which was super crazy, and then being able to walk into the lobby and see the Titan there—it blew everyone away. I think that was when everybody was like, "Oh my God, what is this gonna turn into?" And then you go back to going like, "Wow, we still have so much in front of us." Now we gotta make this game, and we've got all these conventions coming up and all these opportunities. And now we have to figure out everything from here to launch, because we announced in June and we're coming out in March, and that's not even a year to get everything out; so then it was back to, oh God, well, you know, first playable, that's gonna be crazy. We gotta figure this out. What if that goes horribly wrong? And so it's like these cycles—happy, sad, happy, sad. (Laughs)



A life-size Atlas Titan stood guard in the lobby at E3.

PG: We've noticed some interesting artifacts in the game. Are there any Easter eggs?

Abbie: (Chuckles) There's tons of Easter eggs. I mean, we leave stuff for our community to find. The signature of the studio is all over this game. You'll see it in the naming, in the numbers in the game. Usually that has some meaning to someone at Respawn if you look at most of the text, most of the references—so much of it comes from the studio. Our mark is all over it, and I think it's there because of how much we love this project and how close we really have all become to it because it's been such a long process. We started with a lawsuit, and this office that you're in right now had glass on the floor and people sat in crappy folding chairs with iPads. Eventually they got computers and Internet and built an office and started from scratch. And starting from scratch is hard.

I just love that almost anywhere you look in the game, you see little references. Chances are it has some meaning to someone here. I think I'll leave a lot of the really exact stuff for the community to figure out or find, 'cause it's really just gonna be like a couple people who will be like, "Oh, that's that," and some of them maybe will never figure them out, you know? But one of the ones that no one would ever figure out is the numbers on one of the guns that we used in some of our key art and stuff. It was the anniversary of one of our programmers and his wife. You know, stuff like that. So, some of the markings on the Titans, Joel put in for his wife. It's very sweet.

Art: Joel Emslie

Joel Emslie: Lead Artist

Past Projects

Call of Duty: Modern Warfare 2

Call of Duty 4: Modern Warfare

Call of Duty 2

Kill.Switch

Legend of the Blademaster

Armor Command

Prima Games: What was it like starting at Respawn?

Joel Emslie: When I started with Respawn, I was with the original crew on our previous games. Day one when we got here, there was broken glass on the floor, ripped rugs, stains from desks in the rug that had been there for years. We hadn't even signed a lease yet, but we were here with permission from the landlord, and we were hanging out here—we were technically squatting on the site.

PG: How many people were you at that point?

Joel: I think day one we started with between 30 and 40 people. And I hadn't even seen Vince or Jason since the firing over at Activision. It was a really weird thing where I knew about Respawn (a lot of people did), and we decided we didn't like being at the other place, so we signed up. Day one was really cool 'cause you could see all your friends. We'd kind of gone dark and were all hanging out with our families and doing different things, soul searching. And then to walk in on day one at Respawn and see everybody was like this class reunion. There was an electricity in the air. It was cool.

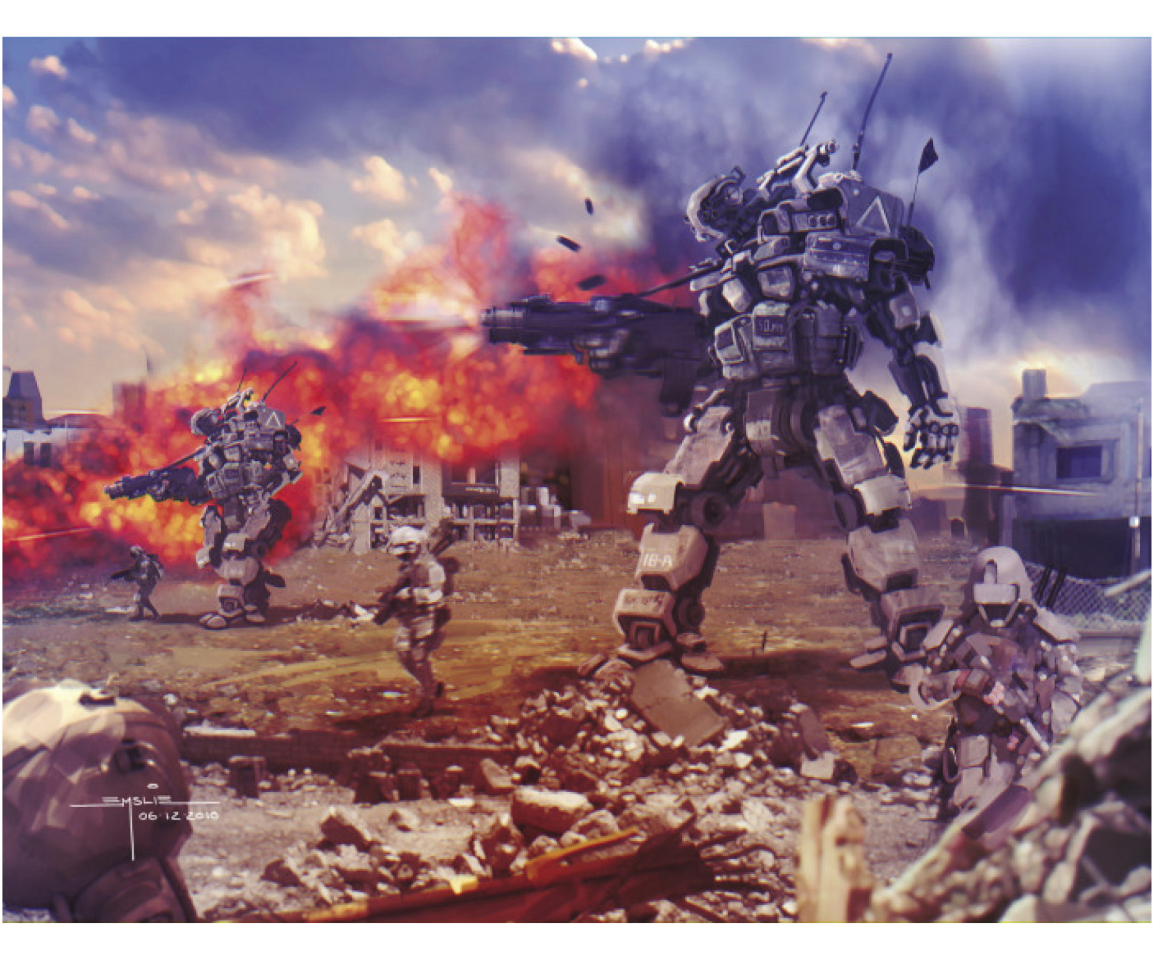
With little more than folding chairs, laptops, and iPads, early team members settled into their new office space.

But it was a little bit like holy crap. I mean, I remember walking into the place and one of the lights was hanging down from the ceiling, and there was a conduit cable hanging out of the PA. It just felt real, like a legit start of a situation. It's not a traditional startup, 'cause normally you have to earn your credit. We came into this startup with a little bit of street credit, which is great. And we got a publisher behind us, which is great, but obviously you have to make good on that eventually. So that was basically day one. Then we went on from there.

We kicked around the most insane ideas ever. We really had the attitude of a brand-new company. We were trying to step as far away from what we'd done in the past as possible and just really explore crazy stuff. And then eventually, we had to come to terms with our first game. We had to heavily modify the Source engine; we'd played with other engines before as well. We hadn't even decided that we were gonna go next-gen at that point, but eventually, we had to accept the fact that, okay, we do first-person shooters really well. We really know how to do multiplayer, so let's start boiling down our crazy ideas into our strong suit—at least for the first game that we do.

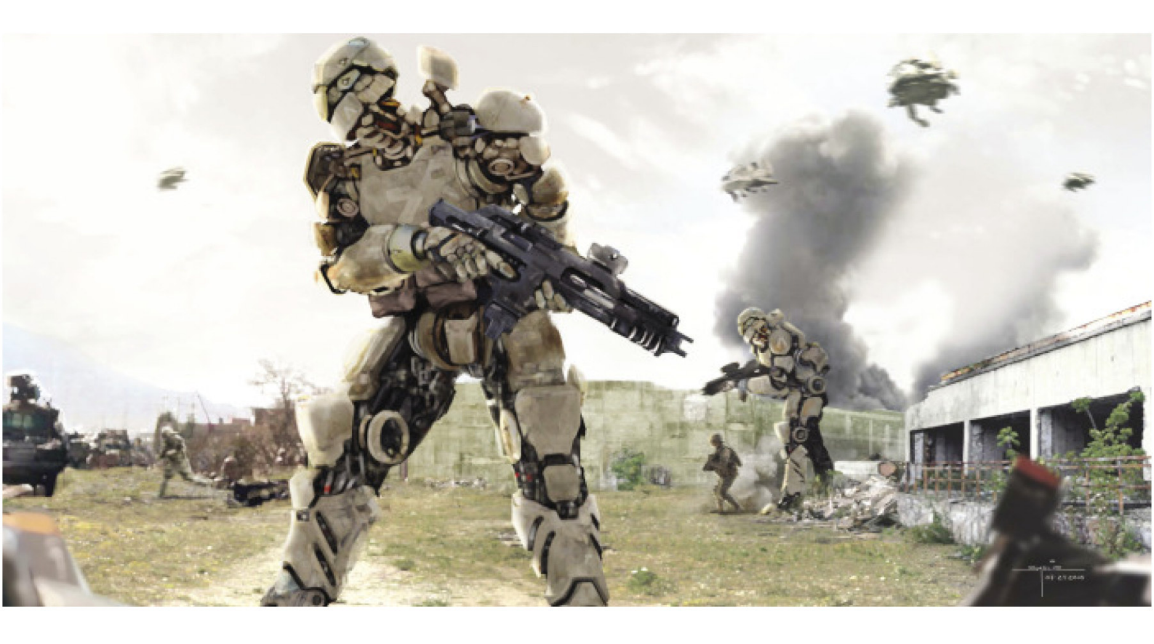
PG: Starting from scratch sounds really scary, but it's probably somewhat exciting too. From a visual perspective, what was that like?

Joel: It was a little bit frustrating. It took us quite a while to get into where we were actually building a game. I don't know exactly when. I can't put my finger on a date, but when you're in that situation artistically and trying to create concepts that complement the ideas that are being kicked around in the company, it's super exciting. You can go anywhere with it. But there does come a point where you get exhausted creatively. Where you're just turning out ideas and turning out ideas, and people can't come to a consensus on what to do.



Paintings like this ultimately helped inspire the direction for Titanfall.

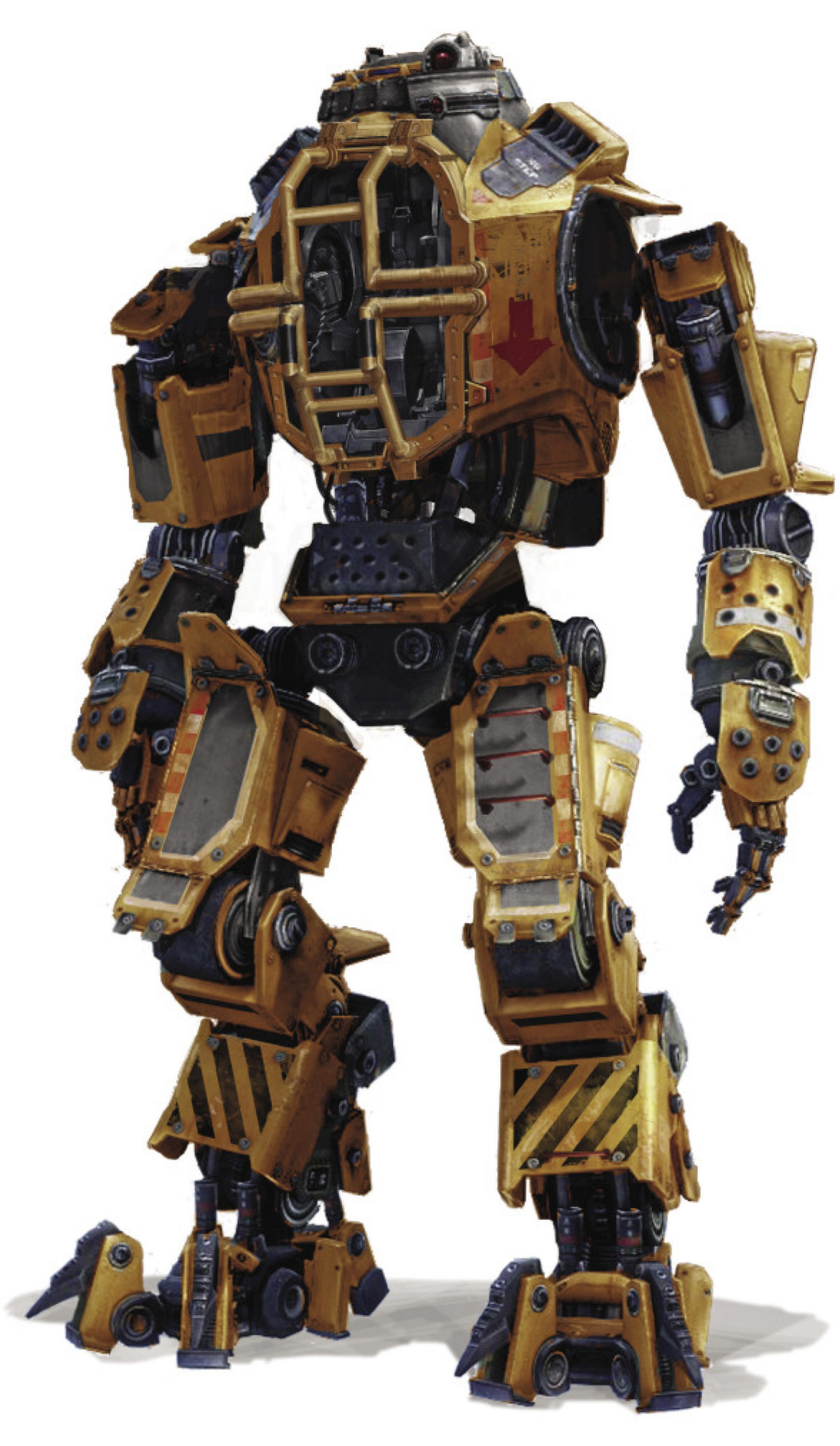
I can look back at one of the first pieces of concept art I did. It was a long-lens shot of a bunch of 20-foot-tall robots with troops in this scorched environment, and they're walking in formation. I did that really early on, and I had no idea that visual would end up being something we'd put in the game. I just painted it, but painting takes a long time. As an artist, it takes like 24 hours to do a good painting sometimes, like a big panoramic shot. And so I resorted to older-school techniques, like model making, kit bashing, and scratch building. I thought if we had a tangible model on the table that we could all get around and really look at it from a 3-D practical view, then maybe we could get some new ideas out of that. The concept art was photo bashing, traditional concept art, line work—we did every type of concept art, including model making that helped *Titanfall* get its look. I don't think you always get that opportunity, and this is like the perfect storm of opportunities in a startup. With a new IP and with a next-gen switch where, as an artist, you get to kind of stretch out and be really experimental with the mediums that we were using to find the look of the game. So, really exciting, but super frustrating 'cause, it's the age-old problem—when you have limitless possibilities, you just get exhausted.



An early conceptual painting depicting giant robots fighting alongside infantry.

PG: So once you knew what direction you were going with this game, did they come to you and say, "Hey, we need some giant robot-looking things?" Or did it evolve from the gameplay?

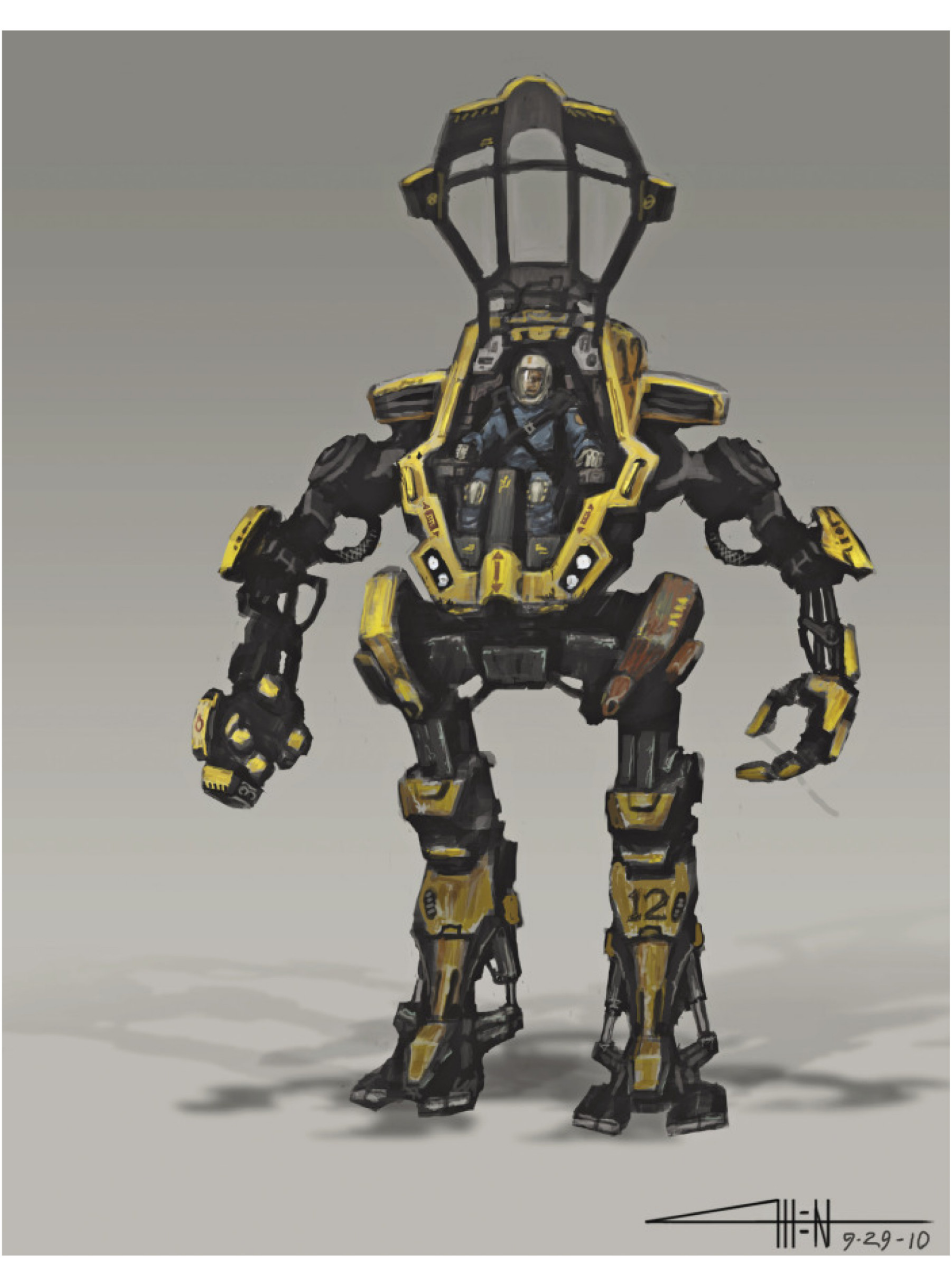
Joel: We knew that giant robots are not loved by everybody. So, the design goal with them was to make them approachable by a larger market. We didn't want to alienate parts of our future fan base. We had expectations on us. So, we have a really heavy military background and understanding of military hardware within the art department and a lot of experience with it, especially the weapons. I mean, looking at the weapons in *Titanfall*, you could probably smith those weapons right now and have them work. We put a lot of thought into how a bullet gets chambered, and this goes into gameplay too—the action on a weapon and how it reloads and how you use it. It goes into the personality of the weapon. The same goes for the Titans. They're really heavily based on our understanding of how an M1 Abrams works, how the Abrams exhaust port works, and how a foot soldier would interact with it. We put thought into how the Grunts in the game work with a Titan, and if you let an AI Titan roll with Grunts, they kind of acknowledge each other. It's pretty cool. Early on we knew we wanted to do some cool stuff, and I think when people look at *Titanfall* on a screenshot, they go, "Oh, it's just a modern combat game with mechs." But it's really not. When you introduce another scale of character into the environment and you're transitioning back and forth dynamically between those two scales, there's a lot of really crazy shit happening.



The art department's understanding of military hardware helped inspire the design of the Titans and weapons.

PG: What sources did you draw on for inspiration?

Joel: Visually, you can only create so many fresh mech designs. Like when you look at a Titan, I don't think we're groundbreaking visually with our robot designs, because we're drawing from a lot of influences. I look back at *District 9*, at old *Star Wars*, *Blade Runner*, and *Aliens*—like the power loader from *Aliens*. The power loader was very believable as a tool. It didn't come off like a stupid thing; it felt very practical in its design. And that's what we're after on the look of the Titans. So, we're not doing anything exactly new with that, but I do think we're doing something really fresh that people haven't seen before with the way the Titans move—their motion models are heavily balanced and just the way that you embark and disembark from them is so fresh and new. I think that's what people are really responding to.



This early utility walker illustration emphasizes the team's focus on practical designs.

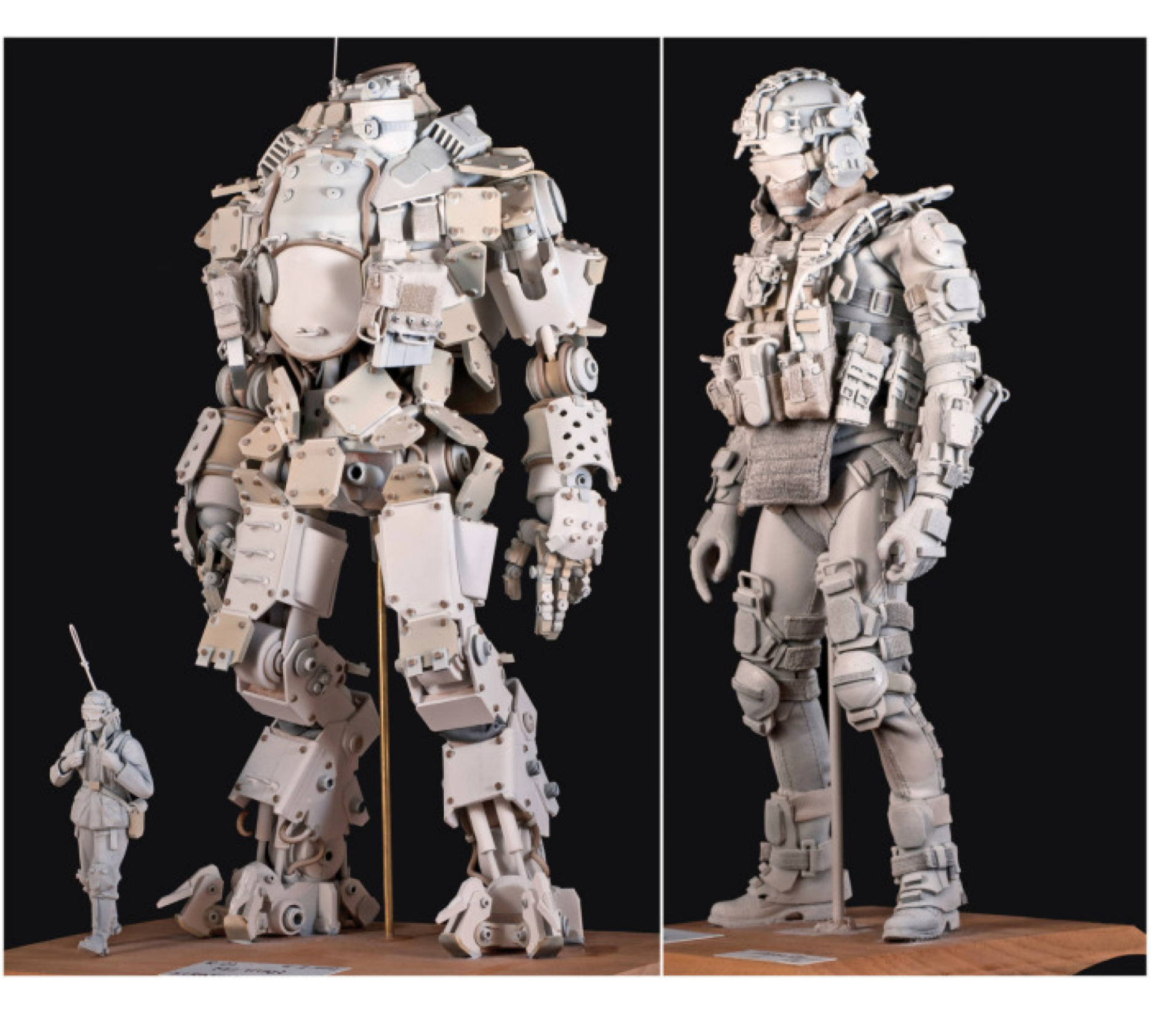
So, with all that being said, we have to support the design visually. We're making sure that the hatches open in certain ways. Titans have hands and fingers so they can pick up guns on the battlefield when you're out there fighting. I played the other day and got to the end of a match and I wanted to transition to another weapons platform real quick, so I just grabbed someone's gun, another Titan weapon, off the ground. Suddenly I was in a whole new situation. The map turned into a close-quarter fight. It was like me and two other guys, and I picked up someone else's gun. So, it's important to be able to do that stuff. People don't really think about it. They just think gun hands and mech design. We had a lot of arguments over that in the beginning. I wanted to give them hands because there's limitless opportunities to rip open doors, swat or punch another Titan, rip a Pilot out of the other Titan. You can do all these different things.

Also, each Titan has its own melee. So, you get into these things where you rip people out or the Ogre rips a Titan's arms off, you catch his punch, and all this stuff. The Stryder squishes the Pilot in his hand, like in a vapor. So, it's all this functionality and cool gameplay ideas, and animation drove the look and feel of the Titans.

At the Respawn art department, we're massively focused on what's in the game. That's what we care about the most. That's why even in the art book, there's not a lot of high-res insanely photographic, movie-quality, 70mm film shots of these characters. We're giving you a look at what we're shipping, what our game really is. There's no smoke and mirrors on the art.

PG: How much influence did you have with the Hammond Robotics aspect of the game?

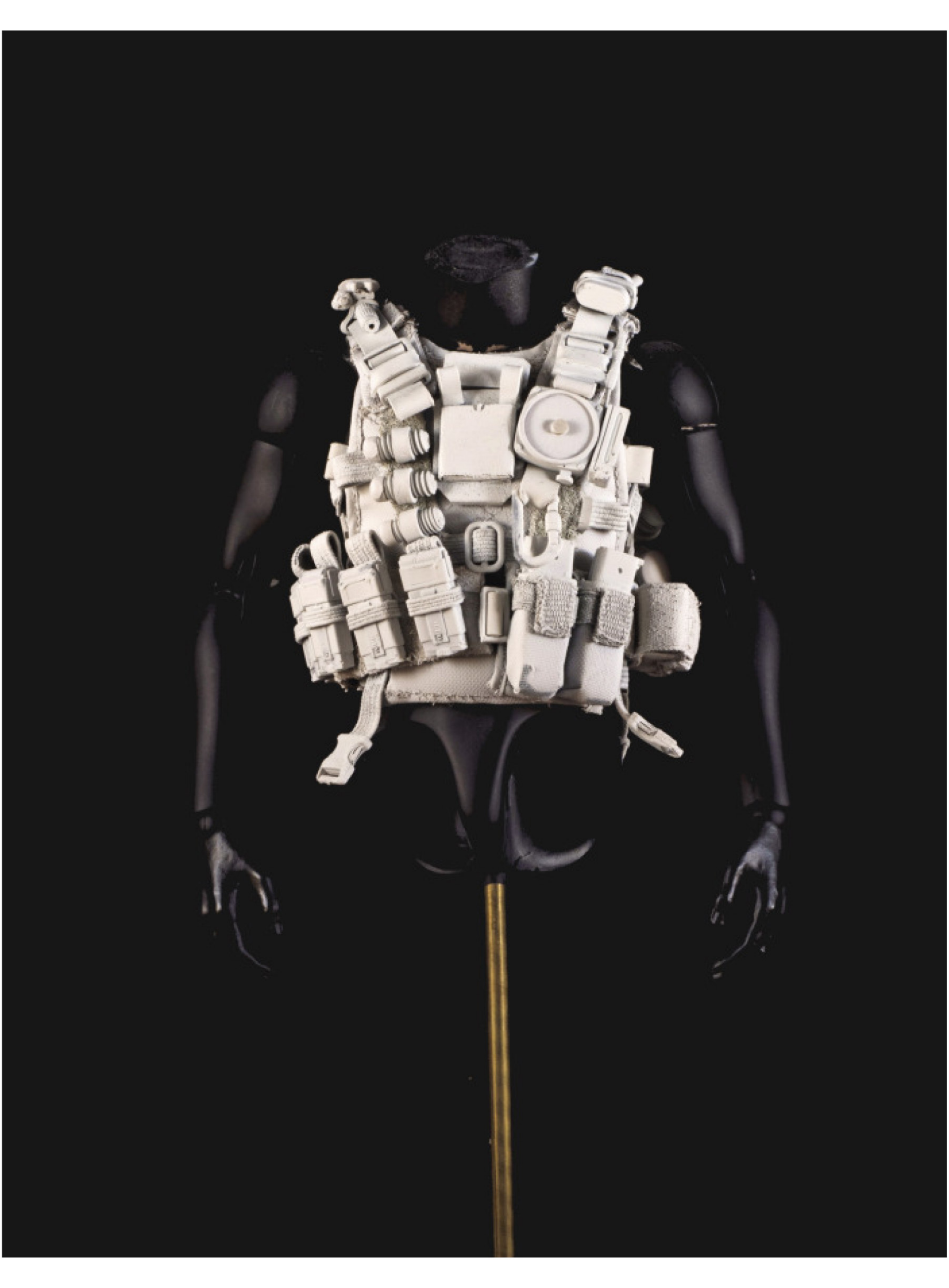
Joel: There's different manufacturers in the game. The IMC—Industrial Military Complex—originally was just a brand that we used. It grew into Interstellar Manufacturing Corporation, and then it has affiliates—Cody Industries and Brockhard. There's all these different gun manufacturers that are under this umbrella that's Hammond. But we were looking at it like it's a Monsanto of space, or it's a Halliburton, and we got into that idea of pushing those really creepy, industrious corporations. And it goes back to our roots where we've had these really unpleasant dealings with big corporations, and *Titanfall* has this soul that is Respawn. You can see it in the first commercial. It's like we left everything behind; we had to start over and we're in this fight and we really gotta bring it 'cause we're against everything. We were in a two-year lawsuit with some really, really intimidating people. But we got through that. And we got to make a game.



Joel's elaborate models served as key sources of inspiration for the art department.

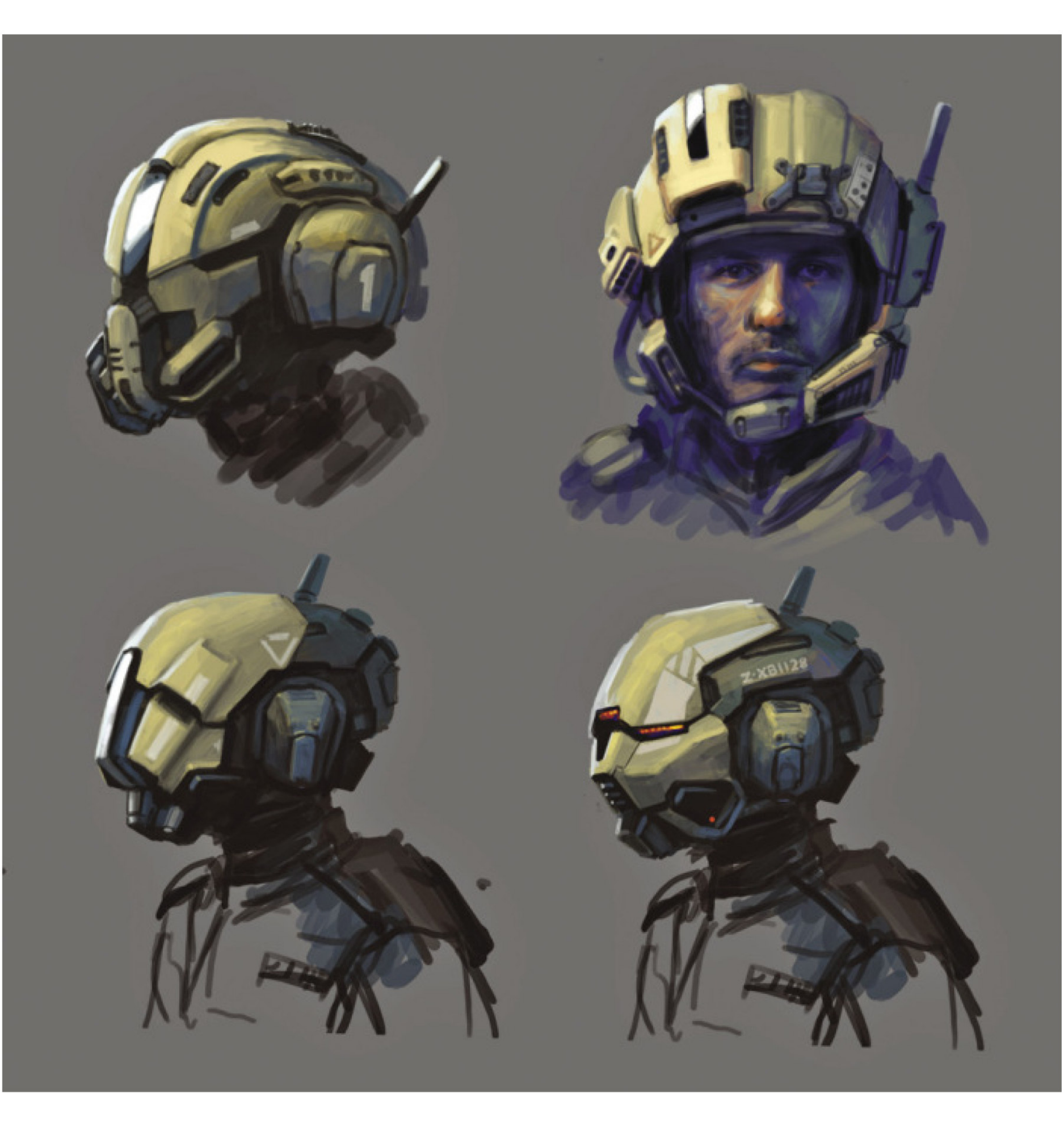
PG: If I'm not mistaken, you did the 3-D models that are out in the front lobby. Those are awesome. How many of those did you make?

Joel: I ended up doing them as needed. There's Titans and Pilots and stuff and then there's heroes. We started getting into the universe and the character design. There are two factions of the game. I looked at it like World War II where the U.S. military was really very cotton-oriented; their webbing was cotton and metal. They had different parts to it, and the bandoliers looked a certain way. Then you go over to the Germans and the bandoliers were leather and it had a different vibe. So I looked at the two sides, the Militia being very army surplus and having that American World War II vibe, with lots of cottons and stuff. And I looked at the IMC being very super tactical, evolved U.S. military, with lots of really kick-ass plastics and carbon fibers.



Tactical vests are packed with gear, holsters, pouches, and bandoliers.

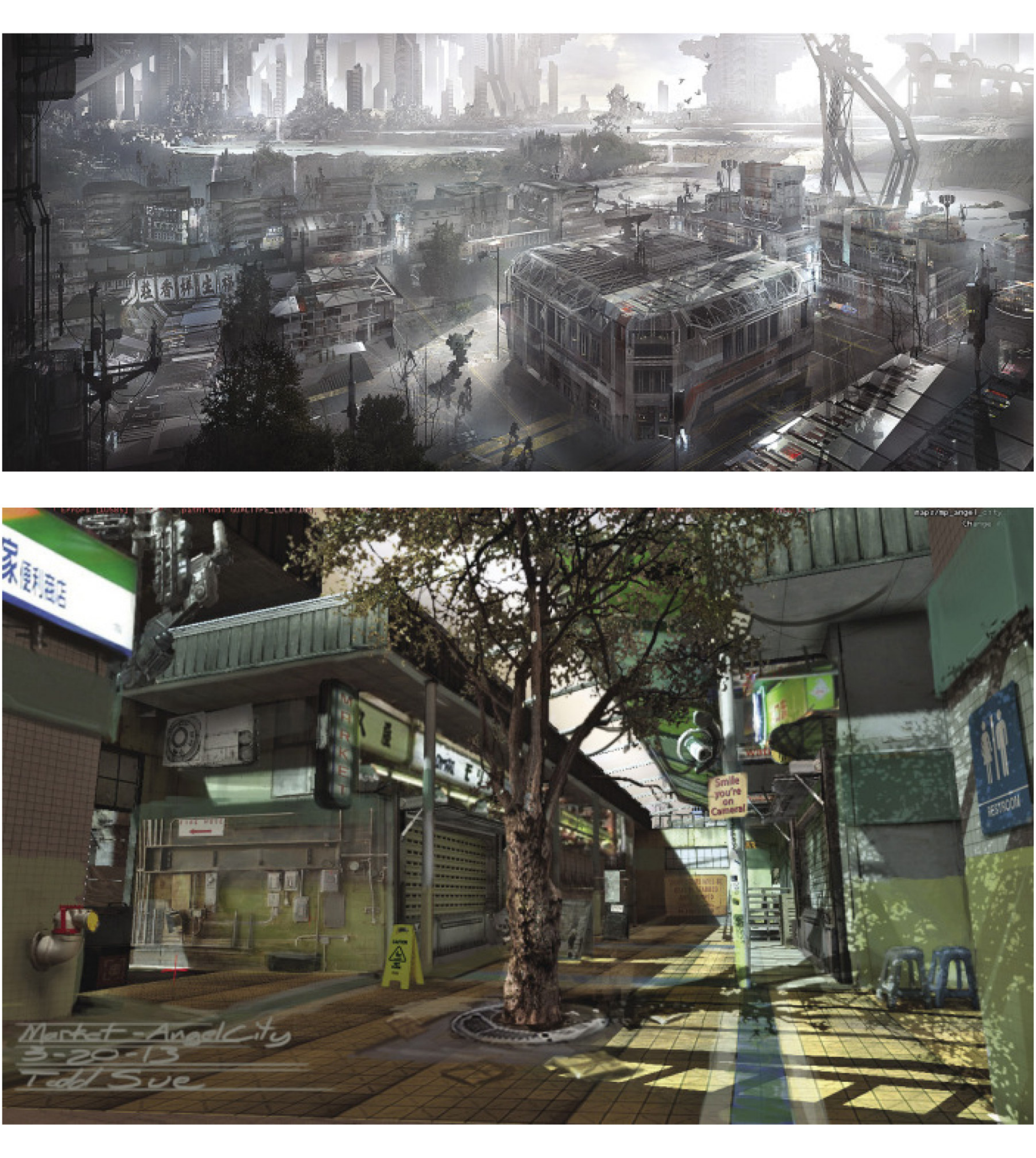
We worked toward making sure that the Grunts and the AI on IMC were very masked, even though you could see they're human—they have flesh arms. They have a very stormtrooper quality to them. So, we would get to a point where we needed characters, and they would tell me to do some helmet designs. You can get really wrapped up in helmet design in 2-D and just start going nuts. I would go to the hobby shop and buy a bunch of 1:6 scale helmets and then I would just start kit bashing helmets together. I would have like ten different concept pieces up on my screens—concepts off the Internet and the stuff I was inspired by, like a cool motorcycle helmet or something I saw on the news or a riot helmet. I would just bring it up and find the element I liked. I would try to find it in the kits that I had. I would twist it on its head and flip a magazine pouch this way or that way and I would add something to it to make it look different. It's just really old-school techniques. They still use it a little bit in Hollywood today, but it's grounded in reality—it's the right scale, it hangs right, and I would build these models real quick. I can get to a really decent character design within three days. I just glue this thing together, spray paint it white, and hand it to an artist and hope they get inspired by it. But we never held the artist completely accountable to doing a one-to-one interpretation of the concept art. We wanted the artist to look at the models and be inspired by them. So that's how we ended up with those models.



A few early helmet concepts show numerous possibilities.

PG: Could you talk about the design of the different worlds?

Joel: It was really hard. We had our art director and early on he consulted on half the projects. He had to go off and do other things. But he was pulling his hair out because he was saying, "Okay, there's a point where we are off-world and on-world. What's happening? Why does this house have brick and mortar on an alien planet?" I mean, it went down to what bolts they used to fasten the structure together with. And once we decided how these characters got to this Goldilocks system that they're in, it came down to what did they bring with them? What comforts? It also goes back to why would you redesign a chair just to be a space chair or why would you do a barrel? All of the art elements needed to support the fact that they'd been brought there and how long the settlement had been there. If you look at Angel City, it looks as if it was constructed from a space freight carrier or cargo containers. And it has that element that they've integrated into their society. It has this cool kind of Hong Kong vibe. But the materials they have are brought with them on space travel. So, the idea was IMC installations on an alien world, but every level has its theme—especially when it comes to campaign. It has a purpose, why it's there. We had these great levels where an IMC ship had just stopped and landed in the lagoon. And you've got a village that built up around it to trade with them. It was basically how exotic can we go but still make it a place that's a little bit familiar to the player as well. You want planets to be planets; you don't want it to be like a creepy space planet they can't relate to.



Environments, like Angel City, had to look believable within the context of the game's narrative.

To do the environments, the designers come up with a scenario, start blocking out all that crazy gameplay and developing a good flow. Then maybe they need to put a story element into it that drives this element or this section. We worked really hard on making sure that the environments were exotic but that they had visual landmarks that you can easily relate to. In Angel City I can say I'm out on the dock near the crane or near the boat and people can look right away and tell that. So you want people to learn but not get crazy lost in the levels.

PG: Is there anything specific that you want to tell people about *Titanfall* that they might not already know?

Joel: I can spin my jets all day long talking about how it's different. People really just need to play it and get into it. But I'm really proud of the Burn Cards that are in the game, 'cause just now we're at that point in the process where we're playing with Burn Cards and then playing with all the unlocks that are in the game. Before I looked at Burn Cards as just little power-ups for maps and stuff, but there's amped weapons Burn Cards. We've been playing with those, and when I got my deck all sorted out and started discarding the ones that might not necessarily fit my play style, I started building an arsenal of amped weapons that I pull out when I want to have fun or really F*** with someone. I wanna see what people do with that, 'cause there's some dirty stuff.

Justin Hendry: Game Designer

Past Projects

God of War 3

Stuntman Ignition

Terminator 3: The Redemption

Dr. Muto

Prima Games: Did you start with everyone else from the beginning?

Justin Hendry: I did not. Respawn formed in May of 2010 and I joined in February of 2011. I interviewed in October of 2010, but I was working on *God of War: Ascension* and we had a milestone there that we had to reach. So, I stuck around for an extra three months to make sure they could hit their green light before I left.

PG: When you came on board, *Titanfall* hadn't started production yet.

Justin: The one thing that ended up staying the entire time, which was the core part of what the game is, was you could run around in a Titan and you could eject and turn into a soldier (not Pilot). It was extremely rough, but that concept and that idea was in place. There were a couple of rough levels that were built but none that we ended up shipping. I don't even know if multiplayer was being played at the time. I don't think it was. Everything was a hypothetical design at that point.

PG: So, when you were dropped into this, what did you start working on?

Justin: I started trying to get familiar with scripting, actually. We use a text-based scripting language here, and I had always used visual-based scripting editors. So, I was not hired as lead; I was hired as a senior designer. I was trying to just get my feet wet with that, so I was learning. I was sitting in an office with Mackey and Brent, who are two of our very, very good script designers here. They were showing me the ropes. It wasn't really until we switched to Source that I was able to actually start doing stuff. It was a visual-based editor, before we modified the hell out of it. So, I was like, "Ah, I can do whatever I want here." I was able to showcase some of the things that I could do. But before that, it was very simple, suggesting things here and there, but it was a rough beginning for sure.

Justin helped design and refine the wall running mechanic.

PG: How did it progress from there?

Justin: I got into Source, and at the time when I started, there was a wall running prototype that I think they did in Source before we had chosen that engine. It was easier to prototype in there, but I don't think it was actually a core part of the game yet. It wasn't in the initial engine that we were using. I gravitated to wall running immediately—I thought it was the most interesting mechanic. So, I immediately went and started building stuff that supported wall running. Pretty much everything I built/prototyped early on featured wall running.

PG: What was the moment when everything just kind of came together and clicked?

Justin: I'd say the game was officially fun in the middle of July. The game fun was at E3, but the amount of fun you could have in a Titan was limited. Like you would get bored in a Titan after two or three matches because there wasn't any tactical choice involved until we brought in the shield system—after E3. That was the last piece of the puzzle that made the whole game work, because up to that point, Titans couldn't regenerate health. Probably one of the great struggles we had in this game was how to make a Titan worth having. Once the shield system got in place, the game was fun. A skilled player who has 10 percent health but a full shield could beat a player who has full shield and full health. And depending on how you played, there was always a chance to keep your Titan alive. That made all the difference.

Implementation of the Titan bodyshield was a big step in balancing Titan-on-Titan combat, making it fun while rewarding skill.

The thing I've been saying kind of nonstop is, you've gotta find the fun. You can't schedule fun. Especially when you're making a new IP. I've seen this before, where places say, "We're on this schedule and even though our core game's not fun yet, we have to get this game done, so let's start doing all these things. Let's start building all this shit, even though our game's not fun yet." We were building levels because we did have to do that, but we actually scheduled time to revisit the first levels we did, because we knew the game's core wasn't done/fun yet. Our Titan's movement speeds weren't locked in, our Pilot movement speed wasn't locked in, and it was like, okay, if we let you wall run just that much farther, all these distances can get pushed back or get pulled in, so you start playing with all these things and you kind of leave a little room to massage those things in the levels. Once the fun was found, we started to lock down the levels as well. It was not that long ago.

PG: If you could tell someone one thing about *Titanfall* that they don't already know, what would it be?

Justin: All I'd really want people to do is play it. It's not like anything they've played before, I don't think. And it changes, the way you play it evolves over time. We took the game home over Christmas break and we let friends and family play it. We were all playing against each other and everybody was letting nephews and nieces and brothers and sisters play. You watch this progression over like 30 matches and people start going, "Oh, this is how I use wall run effectively" or "Oh, I can get up to there? Oh, okay." This is a very different experience. People tend to play a lot of matches on the ground (like they're used to in other games) before they start to feel comfortable with the newer mechanics like wall running, double jumping, and wall jumping. When players put it all together, it's a very refreshing experience.

It's interesting because it's so hard to get that across. I don't think people believe there is a different way to play a game. I think the genre's really been the same for a very long time. It's been freshened up here and there, but there's not really been a new way to play it, I don't think for quite some time. The way you approach an enemy or situation in *Titanfall* is liberating and allows players to be more creative than they can be in a lot of other games.

Paul Messerly: Lead Animator

Past Projects

Call of Duty: Modern Warfare 2

Call of Duty 4: Modern Warfare

Call of Duty 2

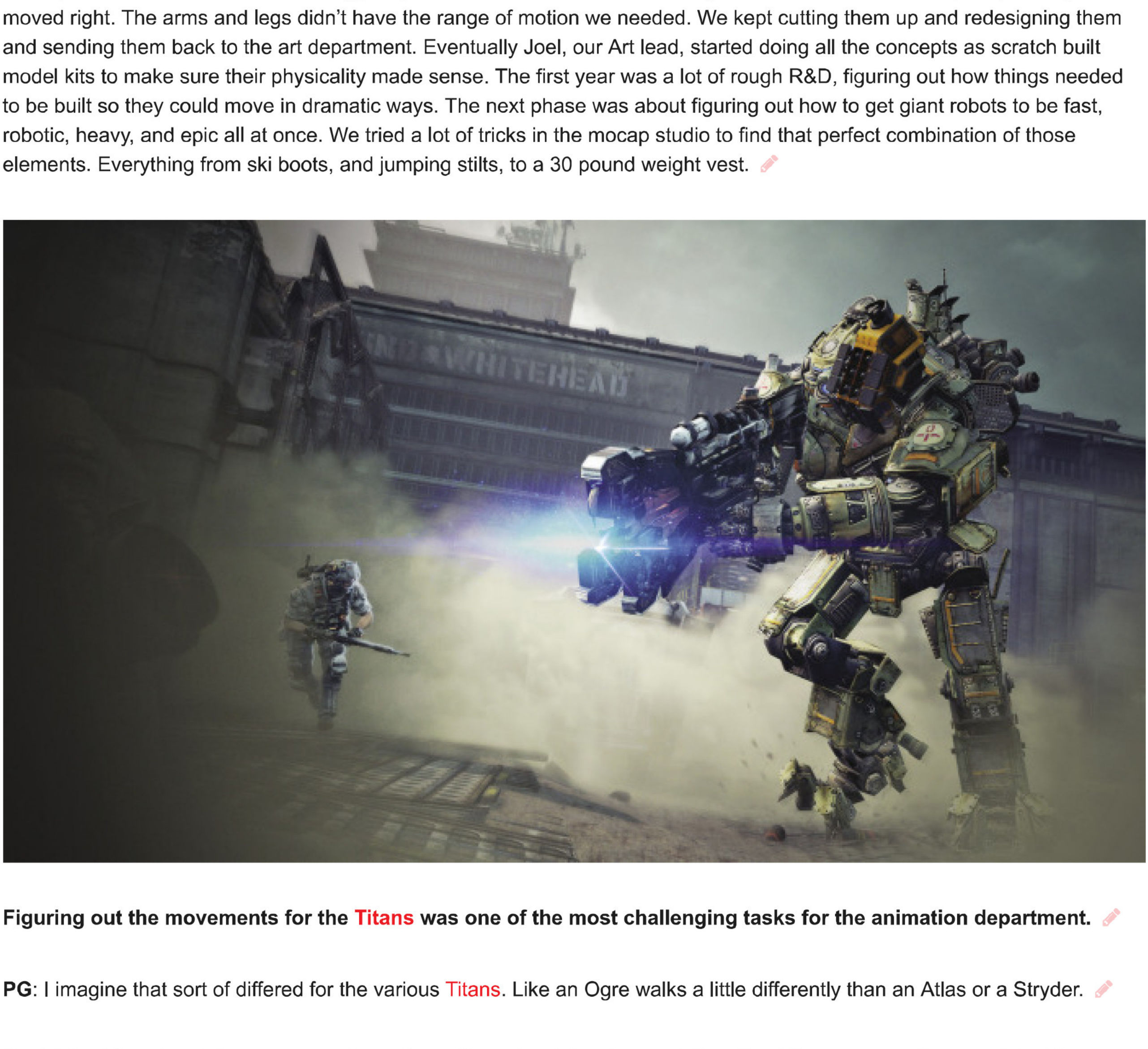
Call of Duty Medal of Honor: Allied Assault

Prima Games: When did you come onto the project?

Paul Messerly: At the very beginning. I was one of the founders of Infinity Ward, so when it all fell apart, I came here immediately.

PG: Once you decided you were doing *Titanfall*, what did your job entail at that point?

Paul: We started off with a blank slate. We didn't have models or rigs or any real tech to start with. We knew we wanted giant robots, so we started with that. The biggest problem was that we were working too much from 2-D concept art, so they never moved right. The arms and legs didn't have the range of motion we needed. We kept cutting them up and redesigning them and sending them back to the art department. Eventually Joel, our Art lead, started doing all the concepts as scratch built model kits to make sure their physicality made sense. The first year was a lot of rough R&D, figuring out how things needed to be built so they could move in dramatic ways. The next phase was about figuring out how to get giant robots to be fast, robotic, heavy, and epic all at once. We tried a lot of tricks in the mocap studio to find that perfect combination of those elements. Everything from ski boots, and jumping stilts, to a 30 pound weight vest.



Figuring out the movements for the Titans was one of the most challenging tasks for the animation department.

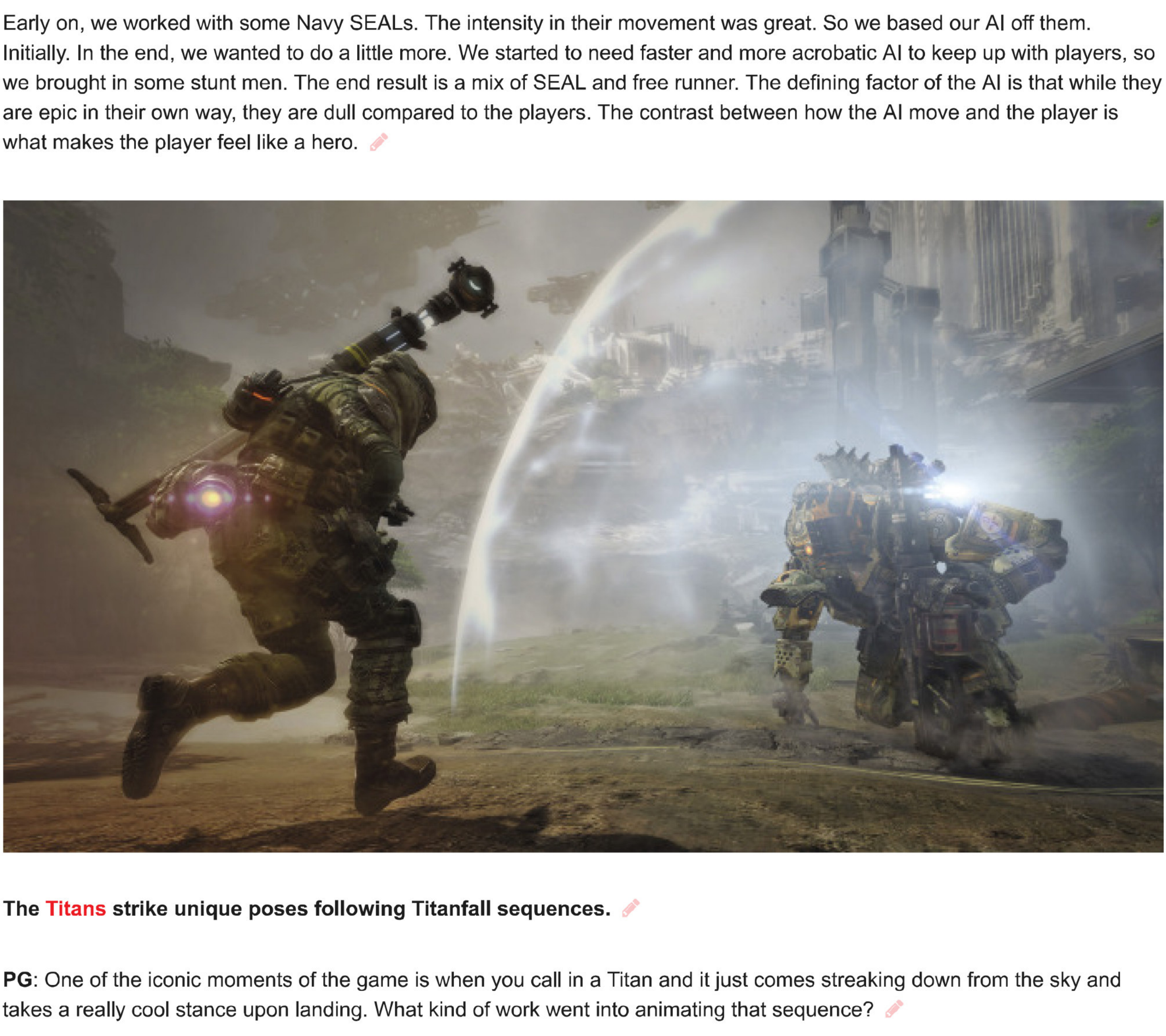
PG: I imagine that sort of differed for the various Titans. Like an Ogre walks a little differently than an Atlas or a Stryder.

Paul: The Atlas class Titan was our primary focus throughout development; the other Titans came online very late. The Stryder and Ogre really only came to life in the last five months. Early on the focus was on making sure each robot type, Titan, Spectre, and Marvin, all felt different and had unique personalities.

PG: What about the alien creatures in the game?

Paul: At one point the game was very focused on those. It was a monster-hunting game at one point, so we had a lot of creature designs. A lot of the ones we animated didn't even make it in the game. In the end we decided to focus on the creatures that would help bring the world alive without interfering with the core Pilot vs. Titan gameplay. The Flyers worked out really well in this role but most of the ground-based aliens were cut.

Early on, we worked with some Navy SEALs. The intensity in their movement was great. So we based our AI off them. Initially. In the end, we wanted to do a little more. We started to need faster and more acrobatic AI to keep up with players, so we brought in some stunt men. The end result is a mix of SEAL and free runner. The defining factor of the AI is that while they are epic in their own way, they are dull compared to the players. The contrast between how the AI move and the player is what makes the player feel like a hero.



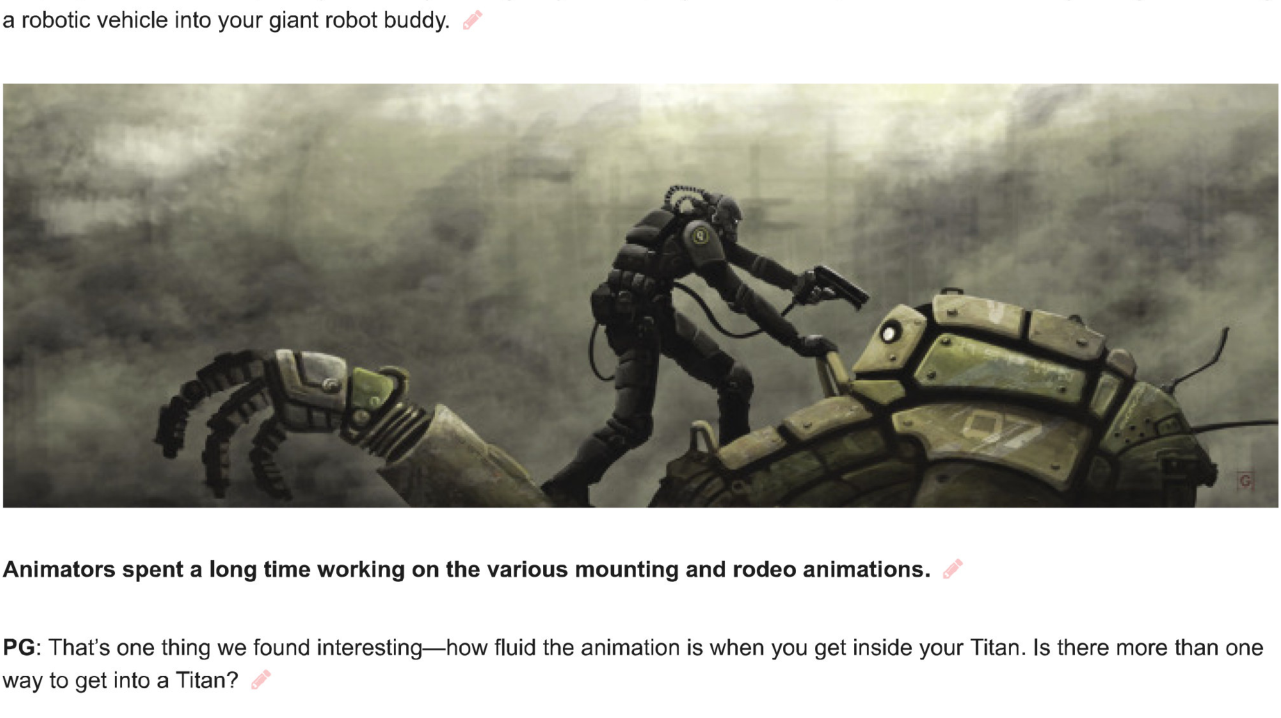
The Titans strike unique poses following Titanfall sequences.

PG: One of the iconic moments of the game is when you call in a Titan and it just comes streaking down from the sky and takes a really cool stance upon landing. What kind of work went into animating that sequence?

Paul: We did a lot of different takes on that. I came up with the pose that they land in, it looks like a kneeling knight, and Bruce did the reentry and landing. We had just that one Titanfall animation for a long time. But now each titan has his own pose. The Stryder has a ninja pose and the Ogre is just a giant scary ogre, I guess. (Chuckles). The original direction for the Titans was to make them feel like a monster, like an Ogre!

PG: And the Stryder is very different.

Paul: Yeah. The other guys tend to do heavy steps to get up and turn around. He does little jumps as he changes stance. The big breakthrough for Titans was when we nailed rodeo and then moved on to all the mounting animations. Before that, they still felt like lifeless walking tanks. Once we put in the rodeo, embarking animations, and the custom melees they became unique personalities…especially once they could grab you and put you in the cockpit. At that moment they change from being a robotic vehicle into your giant robot buddy.



Animators spent a long time working on the various mounting and rodeo animations.

PG: That's one thing we found interesting—how fluid the animation is when you get inside your Titan. Is there more than one way to get into a Titan?

Paul: Yeah, there are 12 embarking animations. Most of them are for that kneeling ground pose. You can go from the front, and you just go straight in. You go in from the side and he grabs you and puts you in. You go in this way, and grab on to his hand and swing in or you slide between his legs if you approach from behind. My favorite is the power slide between the Titan's legs.

PG: No wonder it's so fluid—you've done animations for each of those positions.

Paul: Yeah. And then each Titan has its own unique set of embarks. We spent a lot of time on those. (Chuckles) And these animations are the key to their unique personalities. The embarks and the melee animations really sell them as something that is alive and connected with their Pilot. There is a bond between the Pilot and their Titan.

PG: When you're playing the game, are there any animations you pick up on that help you tactically?

Paul: The easiest ones to pick up on would be the Titans. We did specific Titan reloads for each weapon, so you can really tell, even from a distance, which weapon they have when they reload. The biggest tell is when a Pilot is about to eject from his Titan…the Titan brings its arms out to the side with hands pointing up.

PG: Then there's rodeo—that animation of when you hop on board and then you rip off that panel. Is that the same or different on every Titan?

Paul: Every Titan has different hatch layouts and different rodeo animations, so there's probably about eight get-on animations for each titan. While they are all different animations they're all basically the same length so there is no game-playing difference between them.

PG: When that panel is open, what is exposed there? Or what are you calling that in-game?

Paul: We always call it the Titan brains. The Titan brains have several different destruction animations to represent different damage states. This gives you a visual clue to how close to doomed state the Titan is. The final state has a little piece of the Titan brain that falls out and hangs there to show you the brain is pretty much dead. One other visual clue is that the Titans have unique animations for doomed state. The Titan will stumble and shake when its in doomed state.

PG: Do you have anything special that you want people to know about *Titanfall*? Something they might not already know?

Paul: The thing that's probably most overlooked is some of the core AI behaviors. The AI move around in squads using hand signals and calling out targets to each other. They also react differently to each type of threat. They will only attack a Titan in large numbers and usually from the flank—when the Titan sees them and turns to shoot at them they all run away. One of my favorite things is them tripping over themselves to run away and falling down and just freaking out. (Chuckles) Actually, one thing most people probably don't know about, 'cause it doesn't happen that often, is that if you corner a Grunt with your Titan and he's alone, he really freaks out. He'll drop his gun, put his hands up, get on his knees, and beg for his life. There's all these crazy little behaviors they do if there's nowhere for them to go and a giant Titan's pointing a gun at him. (Chuckles)

We worked very hard to make the Grunts be the ones that make you feel special. If the battlefield is quiet and they see you run past, they'll stop and salute you. They talk about how badass you are and the cool things you do, so they're the ones that make you feel like a superhero.

Weaponry: Ryan Lastimosa

Ryan Lastimosa: Artist

Past Projects

Call of Duty: Modern Warfare 2

Call of Duty 4: Modern Warfare

The Lion, the Witch, and the Wardrobe (film)

Batman Begins(film)

The Day After Tomorrow (film)

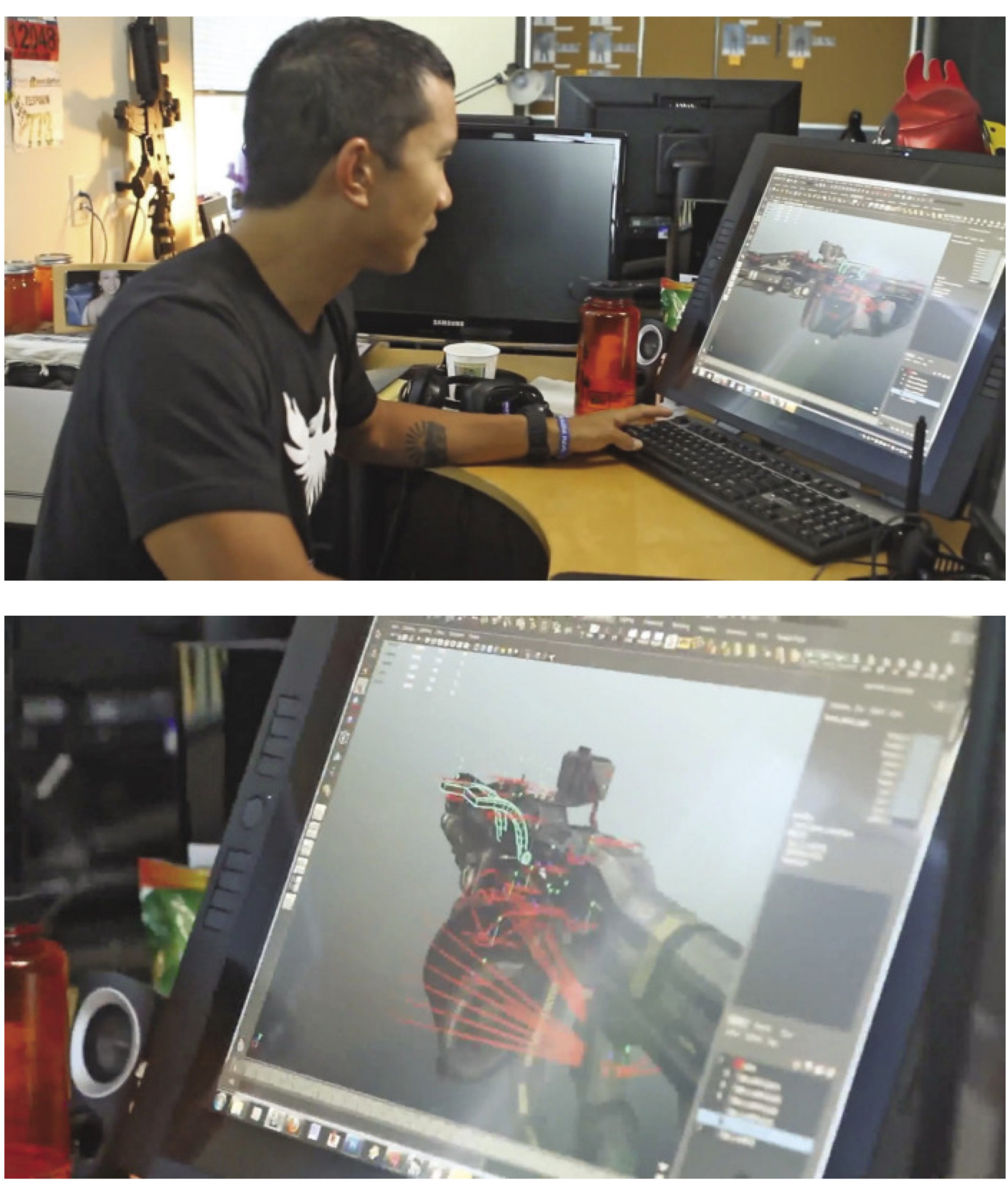
X2: X-Men United (film)

2 Fast 2 Furious (film)

Bad Boys 2 (film)

Prima Games: The weapons are grounded in reality as opposed to a more futuristic, sci-fi vision. Why did you go that direction?

Ryan Lastimosa: We wanted the weapons of *Titanfall* to be relatable. We wanted people to pick it up and know the weapon's purpose. Just like how weapons are now. If you're familiar with firearms or any kind of weapon like a short sword, long sword, machete, ax, etc. you have an idea of what it's gonna be used for. That's the kind of design ideas we had with a lot of our weapons. When you have a submachine gun, it's tight. It's snub nosed. It has a shorter barrel and there's more maneuverability to it. When you pick that weapon up, you instantly know it's meant to go close quarters. But when you pick up an R-101, it's a longer weapon. The sights are very specific to a longer-range engagement. When you pick that weapon up, you're gonna tell yourself, "Oh okay, I'm gonna engage these people at a medium-distance range. We wanted to convey a sense of realism as opposed to crazy lasers and lights.



Ryan at work, applying some alterations to the X0-16 Chaingun Titan weapon.

PG: And when designing these, you had to figure how to actually chamber a round and eject magazines?

Ryan: Yeah. We took working firearm mechanisms and adapted them to our universe. We have concepts of incorporated advanced technological improvements such as internal CPUs that track ammo count and clear jams. Each tool has a specific purpose. So, if you look at the history of weaponry, the way they've been advancing technologically is usually through the different types of rounds that are chambered through the weapon or a different type of material in the working parts of that weapon. So, thinking of that process, we keep the mechanics of the weapon simple, but also consider the possibility that the materials used to create these weapons drastically increase efficiency with different kinds of composites and materials. We also think about different types of propellant that goes into rounds. We wanted to make sure they are still working weapons and that you can make them in modern day, but the materials used to create these weapons are far more advanced and years into the future.

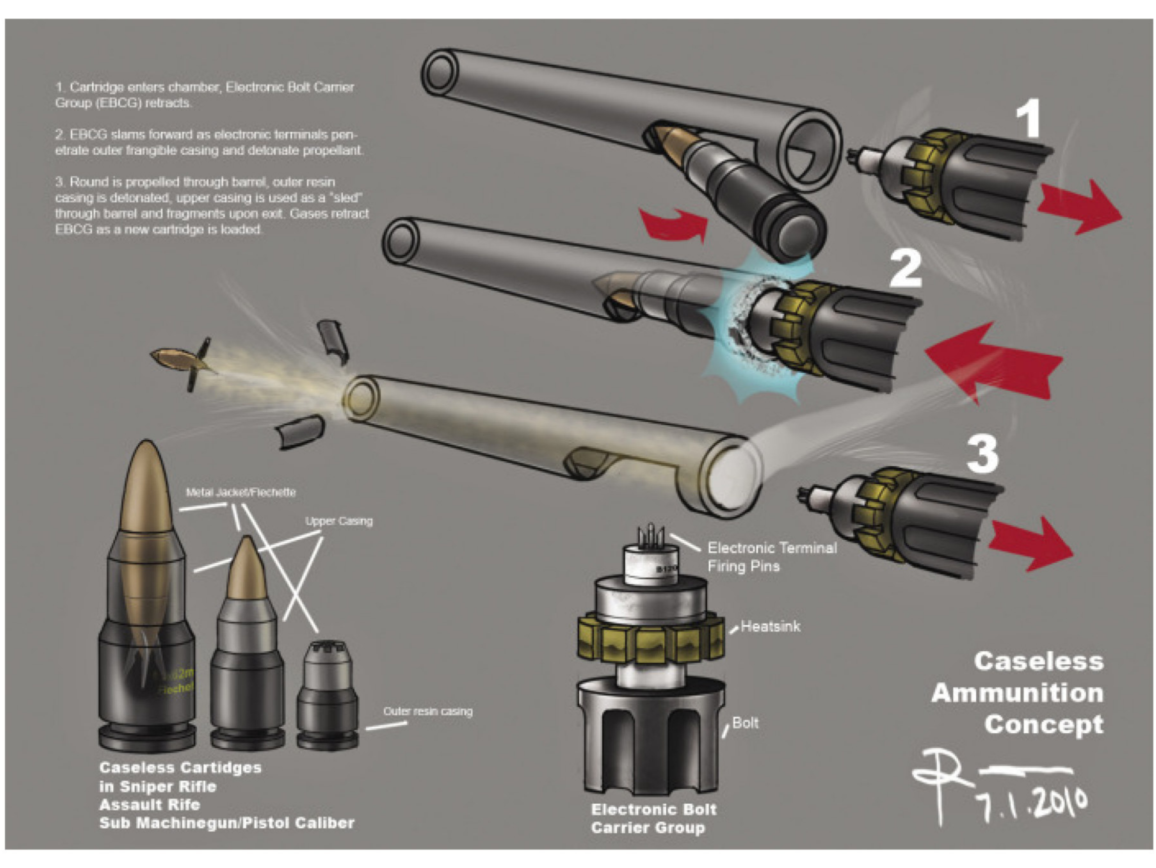
PG: So, there's not a ton of weapons, but they all feel very distinct.

Ryan: Well, yeah, we wanted them to be diverse but still retain a "class". We wanted each tool to have a purpose and range. We have short-range weapons, which are the pistols, submachine guns, or the shotgun. We have the medium- to long-range weapons, which are the assault rifles, and then we have the sniper weapons. Then we have the anti-Titan weapons, which have a different type of optic and use for them. So, we didn't want to shove a bunch of weapons into player's hands. We wanted to make sure that they have weapons that are distinct enough and have a specific purpose to them. Each tool conveys its purpose.

Despite the futuristic setting, all the weapons in Titanfall were designed to feel distinct but familiar.

PG: When you're designing weapons from scratch, is that liberating or is it challenging?

Ryan: It's challenging because when we first started *Titanfall*, we had a blank canvas. It's like, "Hey, we can do anything we want to do!" and then you get writer's block. So, we had some really wild and crazy designs. We have a lot of energy-based weapons that we designed initially, and then we went even far back to breech-loading weapons where you load one round into the chamber and fire it off. So, we went from very primitive, almost musket-type weapons, to crazy laser guns that read your mind. We set these boundaries very far. As the game progressed, and as we started to lock down things that we liked, we started to narrow our scope a lot more and figure out what we wanted in our game as far as weapons went. I had one design for caseless ammunition. We developed a concept of this type of round that doesn't require a casing or magazine as everything disintegrates when its fired. In practice, it just didn't look as cool and badass as kicking off a bunch of angry lead and having brass spit out of an ejection port.



1. Cartridge enters chamber, Electronic Bolt Carrier Group (EBCG) retracts.

2. EBCG slams forward as electronic terminals penetrate outer frangible casing and detonate propellant.

3. Round is propelled through barrel, outer resin casing is detonated, upper casing is used as a "sled" through barrel and fragments upon exit. Gases retract EBCG as a new cartridge is loaded.

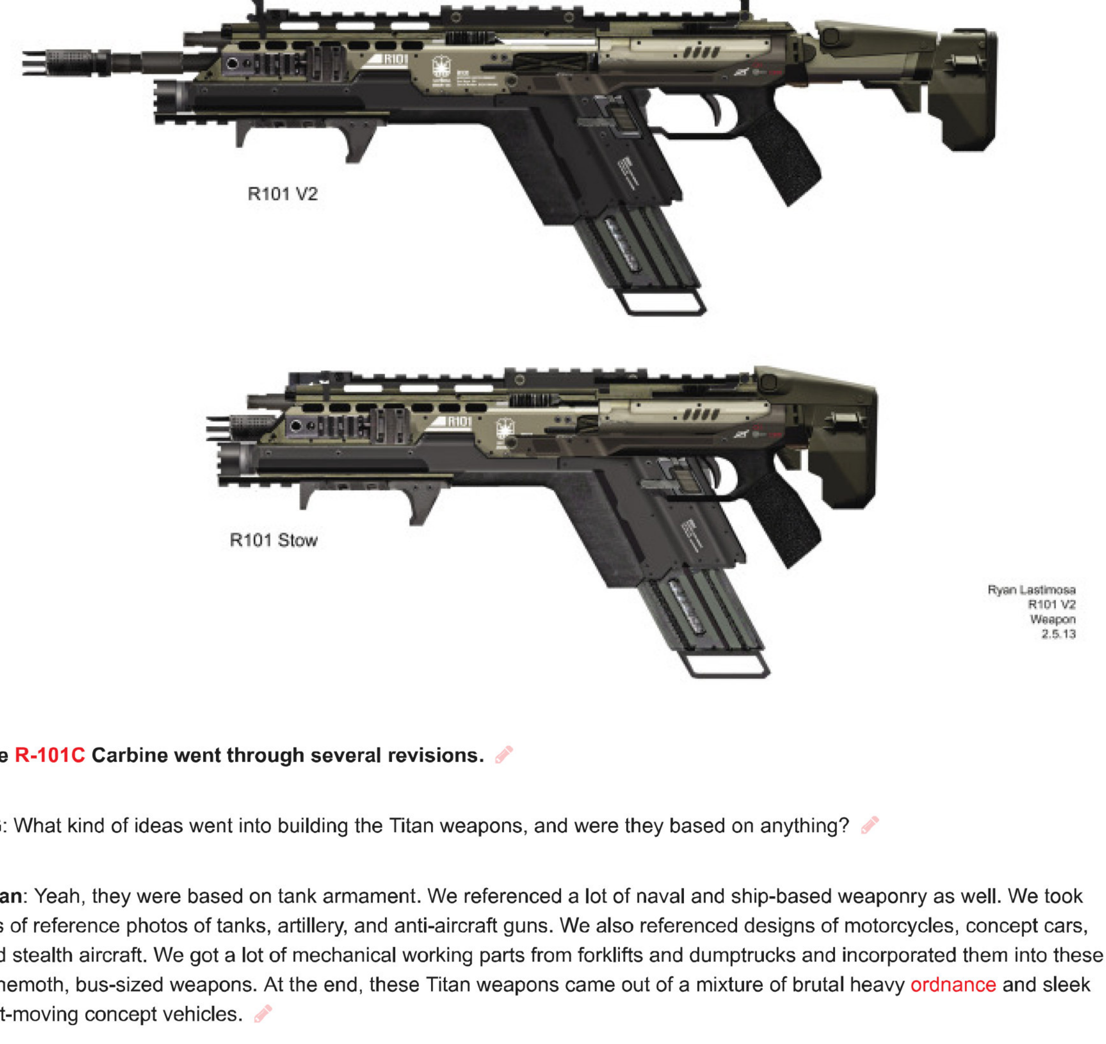
An early concept for caseless ammunition.

PG: The R-101C Carbine is very popular. Would you consider it a good starting weapon?

Ryan: Oh, absolutely. The thought process of the whole game is, "A Minute to Learn, a Lifetime Master." It's the same thing with the R-101. It's a very familiar weapon because people are used to assault rifles in first-person shooters. It still has similarities to an assault rifle, like a receiver that ejects brass. It has a shape that's vaguely familiar to people. The "iron-dot" sights are similar to the HK416 or M16. When you get more into the mods and attachments of the weapon—that's when you're able to truly utilize it for what it is.

PG: How do you keep people from just sticking with the R-101C? Was there some thought into saying, "We either specialize or make things more versatile?"

Ryan: Well, at first we gave the R-101 a bunch of different mods and a bunch of different attachments. That weapon was the first to be dialed in to where it felt good to use. Then we started to take away some of the attachments that went onto the R-101 along with some of the mods and started giving them to other weapons. That was one way to get other people to utilize different guns. Some people want a semiautomatic rifle and that's where the G2A4 came in. That weapon packs a lot of punch. It's a semiautomatic weapon that is loosely related to the M-14 family of weapons. We wanted to give different characteristics to different weapons to accommodate people with different play styles. Maybe they like to hang out on rooftops and pick people off or maybe they like to assault, so they'll choose the R-101 or the Hemlok.



The R-101C Carbine went through several revisions.

PG: What kind of ideas went into building the Titan weapons, and were they based on anything?

Ryan: Yeah, they were based on tank armament. We referenced a lot of naval and ship-based weaponry as well. We took lots of reference photos of tanks, artillery, and anti-aircraft guns. We also referenced designs of motorcycles, concept cars, and stealth aircraft. We got a lot of mechanical working parts from forklifts and dumptrucks and incorporated them into these behemoth, bus-sized weapons. At the end, these Titan weapons came out of a mixture of brutal heavy ordnance and sleek fast-moving concept vehicles.

For anti-Titan Pilot weapons we have the Archer, which is comparable to the Carl Gustav launcher or the FGM-148 Javelin. The Archer was meant to take on a large, horizontally moving target. When designing the anti-Titan weapons, we wanted to differentiate the weapons from being anti-personnel weapons to being beefy, yet compact and lethal anti-Titan weapons. You don't want them to carry around this long weapon the whole time. You want something compact. Something fast where you can hit a target really fast and bounce out very quickly. That was the thought behind process designing some of these anti-Titan weapons. We wanted them to still have that anti-armor and very mechanical, "heavy" feel to the weapon. Yet feel compact and maneuverable at the same time.

PG: Is there anything else you'd like people to know about *Titanfall*? One thing you wanted the reader to know, something they don't already know, something that's not out there quite yet?

Ryan: Well, we've been working on this game for close to four years now. There are a lot of Easter eggs on the weapons. I usually put special dates like anniversaries or birthdays on them, mostly from my coworkers at Respawn. Some of the serial numbers are people's gamertags, wedding anniversaries, and there are little messages here and there to our friends and family. So, yeah, if you look close enough at some of the weapons, you can probably figure out that it's someone's birthday or anniversary. Each person who made a weapon thought up their own ideas as a weapons manufacturer. So, you'll see a lot of logos and insignias and things that pertain to that artist. It gives that weapon a lot of flavor.

Erik Kraber: Audio Director

Past Projects

Medal of Honor: Warfighter

Medal of Honor (2010)

Medal of Honor: Rising Sun

Medal of Honor: Frontline

Medal of Honor: Allied Assault

Clive Barker's Undying

Medal of Honor: Underground

Medal of Honor

T'ai Fu

Warpath: Jurassic Park

Small Soldiers

The Lost World: Jurassic Park

Prima Games: Give us your perspective on what needed to be accomplished when you joined Respawn.

Erik Kraber: Mine was an interesting and exciting ride because I came on board basically about six weeks before E3. I came on to the project much later than most of the team. It was incredibly exciting to step into the project and see how well formed the concept was for the game and how well the game played, even at that point. It was pretty inspiring to step into this exciting world and be able to shape the soundscape and the feel of the entire experience from that point on. Of course, there was a little panic because there was only six weeks till E3, and basically we had to create the majority of the soundscape—weapons, Titans, everything—within those six weeks to get it ready. So, it was stressful but it was exciting.

Imagine action like this without sound. Most of Titanfall's audio was designed and implemented during the six weeks leading up to E3.

PG: When you came on board, exactly what did they need you to do at that moment? What was your first step?

Erik: Well, I came in to essentially steer the ship on the audio and come up with the vision for what the soundscape should be—you know, sort of define the sound style for the game. Typically that's done earlier on in the project, but just given the circumstances of when I joined, it was a lot of make it up and do it at the same time. Usually you have a lot of preliminary time to sort things out, try things out, see what works and what doesn't, and with the way we talked about it, we kind of just had to keep hitting home runs from the get-go.

But it was a really exciting process. To be working with such a great team and on such a great game that you could tell there's a lot there to really explore with the science-fiction world. So basically I came on and we looked primarily at the core mechanics of the game. The weapons and Titans and trying to get those defined. We came up with the signature sound for the *Titanfall*, and we really wanted to make sure that the sound effects for that were memorable, that whenever you bring that Titan down onto the battlefield that it looks and feels and sounds really, really cool.

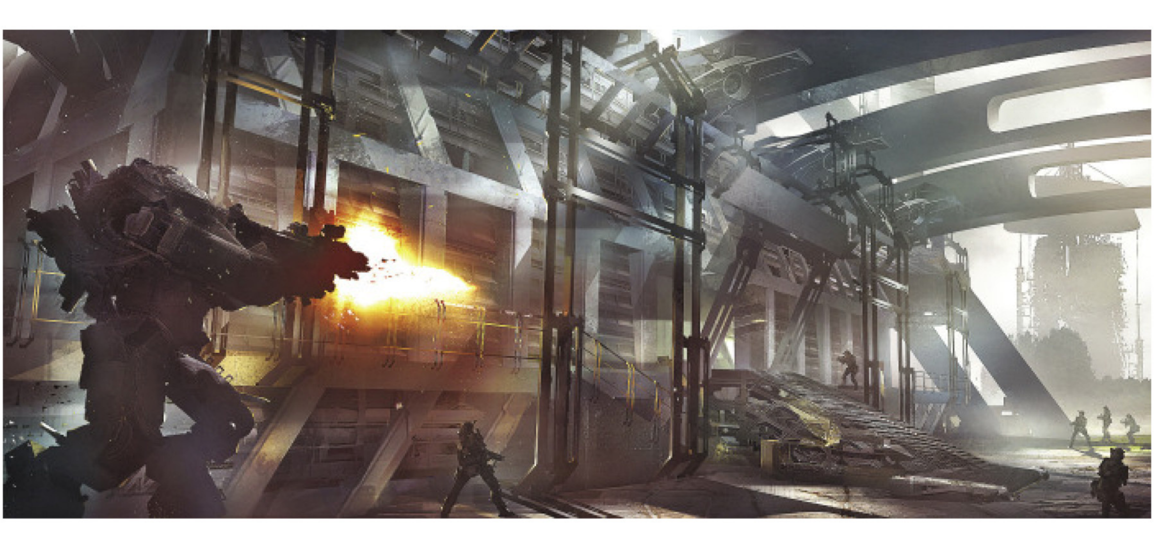
So that was one of the first things we tackled and then just tried to figure out where the sound style should sort of stick for the game. We didn't want it to feel like *Star Wars* laser beams kind of thing. We wanted it to feel gritty and grounded and mechanical and not necessarily current-modern, but modern-plus. Like ballistic-based weaponry or ballistics with some more futuristic tech involved with it so that the soundscape sounds familiar but also a little bit beyond what you're used to hearing.

The soundscape needed to match the grounded, grittiness of the game's art style.

PG: Did you have to start from scratch, in terms of getting all these audio elements together, or did you have certain sources you could draw on?

Erik: Well, we have source material that we work with. So we worked with a lot of library sounds and things we had collected on our personal libraries through the years and started building from there, doing a lot of layering and manipulation of the sound. We tried to figure out what's the right fit. Like I said, usually there's a lot of trial and error with all of it, but given the timeframe, we kind of just picked a direction and went with it. Fortunately, I think we did a pretty decent job of picking the right direction for it. In Joel's case, I've seen all the things that he did, everything he built, and all the kit bashing that he did and that's just incredible. It's beautiful what he and his team have done.

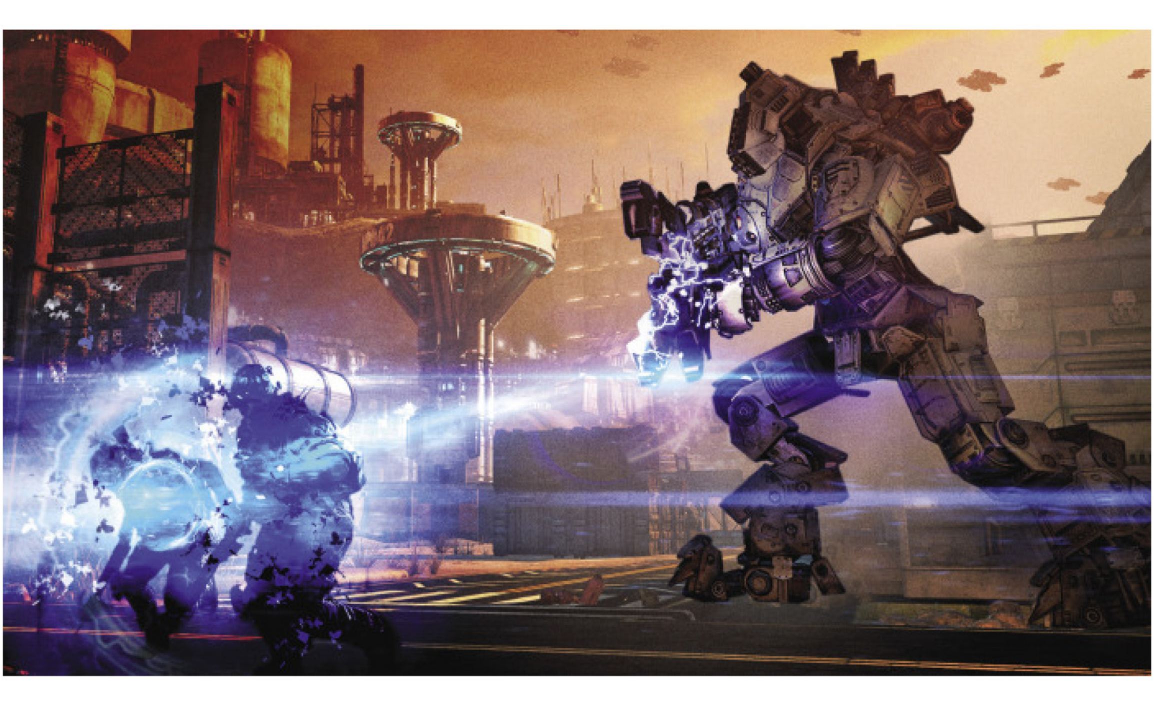
Unfortunately, we didn't have as much time to do that kind of experimentation. So we just kind of came in, formed an idea, started building our library and our assets around the concept of it needing to be future-plus, not laser future. We didn't want *Star Wars* but something that's going to feel grounded but also fresh.



Most weapon sounds were based on heavily modified recordings of modern military hardware.

PG: How did you design the audio for the various weapons?

Erik: Well, usually it starts with the basics of having a recording session with weapons and trying to capture every possible angle of the weapon at every distance you can think of with many different types of microphones, because every microphone picks up a different quality or personality in the sound. And that's your starting point. You have that material and from there you start trying to think more creatively about how to manipulate it, by layering with other sounds, taking synthetones—things that you've built with synthesizers—taking processed metal elements and sticking those in there. Trying to come up with more creative sources that can act to give more personality and differentiation to things. You also think about what the focus and the purpose of the weapon is. Is it a sniper? Okay, a sniper has to feel like it's far-reaching. So how do you communicate through audio that this is a far-reaching weapon or this weapon has an EMP pulse as a portion of its behavior? It can scramble people's vision so that they become distorted for a while. How do we make sure we work that into the sound so that when people hear that sound, and even if they're not being hit by it they go, "Oh, okay, I get that"—that there's something about that threat that's probably going to mess up something in your Titan or with your vision. It has to have certain elements, little electronic or metallic elements that sell that concept even when you haven't actually been hit by it yet.



All weapons required unique sound effects to help sell their capabilities.

PG: Were there any specific weapons you worked with?

Erik: It's a lot of the same kind of modern military type of weapons. Not anything too fancy but a lot of different calibers were covered. Different firing rates were also covered, but those sort of served as the beginnings of the rest of the design work. That was the starting point and then the rest of the work came from spending a lot of time inside of Nuendo, which is the Digital Audio Workstation that we use over here to continue processing, layering, and manipulating the audio.

PG: What were the specific gameplay audio cues you needed to develop?

Erik: Well, it's a lot of stuff. You can break it down to three main categories: the sounds effects, dialogue, and music. On the sound effects side, it's the weapons that you're firing, the weapons that are being fired at you; it's how anything that connects with the world—bullets or explosions—deals with hitting different surface types or different people. The ambient sounds—the sound of the world or things that are happening outside of the gameplay space that you're hearing, whether it's wind or the wildlife of that particular planet or things like that. Some of those set pieces are also in the maps, in particular something like Boneyard where you have these giant Leviathans walking in the background and you have the Flyers flying around and screeching at you. We have to work on the sound design for those kinds of things and obviously all the Titans—boarding a Titan, exiting a Titan, walking around, the footsteps. And all your special abilities. So when you're powering up, or cloaking, or putting a Stim pulse on, all those things need proper sonic feedback. A lot of stuff like that for sound effects.

Ambient audio for creatures, like the massive Leviathans, helps create an immersive gameplay experience.

And then for the dialogue side, you have—in our campaign mode—all the storytelling. You have the heroes, the main characters, the IMC on the Militia side, who have their way of progressing the story by setting up the situation that you're in by talking in the lobbies and explaining the scenarios you're going through or giving you the status update as you're playing the game and telling you if you're winning or losing the battle and how that's affecting the story line as you go through. So, we have all that dialogue. Plus we have Bitchin' Betty, the onboard operating system for the Titan that's constantly assessing the battle situation and letting you know whether you're in a threatening situation or if you're outnumbered, or if she's in Guard mode or Follow mode. So, you have all that feedback constantly coming back to you.

And then you have the main hero characters also telling you about the status of your Titan, because that's the thing you're always working toward; you need to get that Titan dropped. So they're constantly giving you status updates of the Titan they're building for you and about to send down to you and when it's ready. Or if it's been destroyed, how long it's gonna be before they can build a new one for you. And then you have all the Grunts, the guys on the ground, the AIs that are constantly running around, clearing rooms, defending points. They're both talking about all the things tactically that are going on around them when they clear the room successfully. You know, what is the threat? Is the threat a Pilot? Is the Pilot cloaking? They let you know all that kind of stuff, and they acknowledge you when you're on the battlefield and you're doing cool stuff. So, they say, "Oh, did you see him? He just jumped up on that Titan." They'll do commentary or salute you or in some way support the fact that you're an important character in this battle. They're acknowledging the cool things that you do or you're capable of doing. So you have all those types of dialogue going on constantly throughout the gameplay.

The tempo and intensity of the music increases leading up to a match's Epilogue.

On the music side, you have the score that sets up the scene, the drama, and it starts with lower-intensity music and then as things start to escalate, as the scale gets tipped in your favor or against you in a certain battle, the intensity of the music will increase. It will get gradually more dramatic until you reach the Epilogue and it's either you've gotta chase after the guys and eliminate them before they escape or you're part of the escaping party and you've gotta get off that planet. We have music that is constantly changing based on where you are. Plus, there's the overarching storytelling that's going on with the Militia side and the IMC side campaign.

PG: How do you use the audio to your advantage when you're playing? What are the things you're listening for as a gamer?

Erik: As a gamer, you want to know when your weapon's hitting stuff. I play a lot of shooters where you're hitting a guy downrange and because the guy is 500 meters away from you, you just see a body flop on the ground and you go, "Oh, I think I hit him." What we really tried focusing on is making sure that you're always hearing the thumps of the bullets on the body. When you get in that kill shot, we have unique sounds that we play. So, you don't have to sit there waiting to see the animation or wait for the text to pop up on your screen saying you scored a kill. You actually just hear that and instantly know he's down and you can move on to the next target. Something like that is very important for us.

A number of audio cues help give players a tactical edge during intense battles.

Feedback-wise, also understanding what's being fired where is really important. For all the different weapons we designed in the game, we made sure that the personality of that weapon was distinct from the rest. When you hear that weapon firing at you 5 feet away or you're firing it from 5 feet away or 5,000 feet away, you can identify what type of weapon it is—you go, "Oh, that guy's firing an R-97 at somebody over in that direction." Always having a tactical understanding of what's going on on the battlefield helps you really know what decision to make. You can see the threat that's going on over there, but that's not just for you. It's to select this weapon and now move to this location.

Another thing is understanding the status of things like when your Pilot abilities are available and ready to use, when your Cloak is ready, when your Cloak is about to run out. We do a lot with the sound to make sure it is evolving and changing and has this ramping feeling so that you know, "I have two more seconds with my Cloak, so I know I need to get somewhere to hide." So the sound helps you understand all that rather than just looking at the meter running down or a number ticking.

PG: Getting back to the bullet impacts. The headshot/kill sound is very distinct. Can you elaborate on that?

Erik: I don't know that there's a lot special about the design, but we really wanted to make sure that it's something that stood out. While the regular body impacts have this kind of meaty thump, the kill shots tend to have almost a whining, ripping kind of effect to them. So, sonically it's nicely differentiated from most other sounds in the world, and especially the other hit sounds. You can really tell the difference between the hit and the kill.

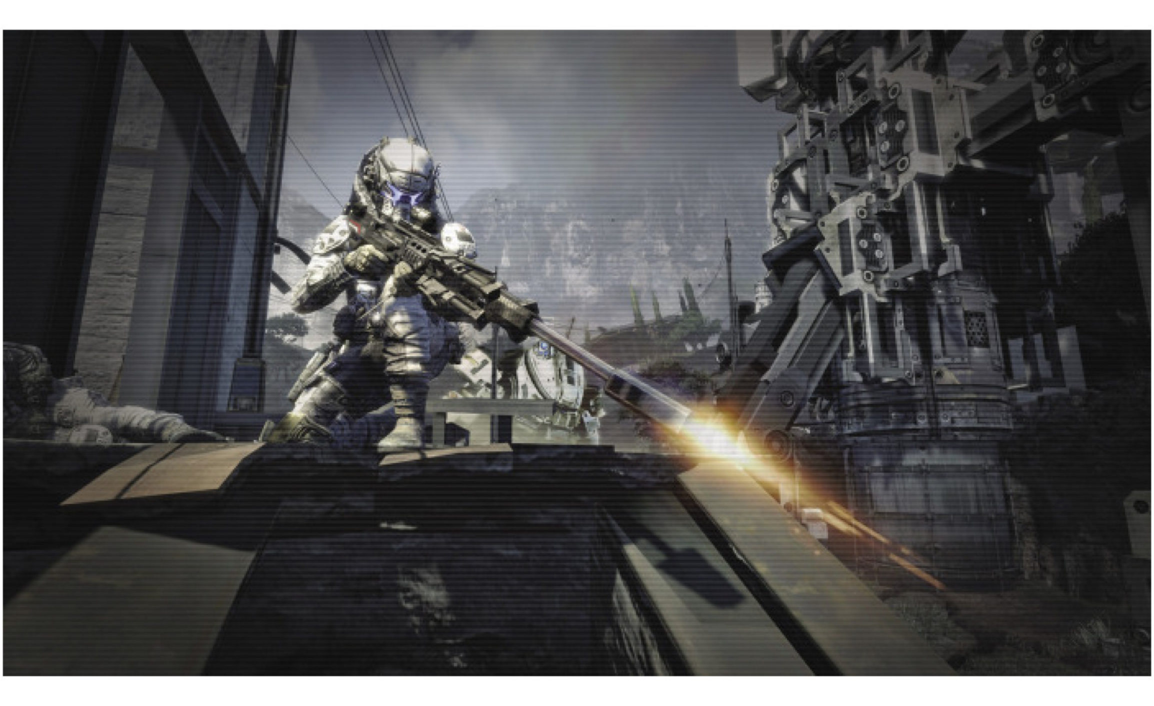
The Titan's voice was designed to remain calm, even when things get heated on the battlefield.

PG: How did you come up with the voice for the Titan?

Erik: Well, we auditioned a number of actors for the role, but we wanted to go with something that's familiar; we wanted the calm female voice. We liked the idea of that. The calm voice in the middle of the panic situation. You don't want a voice that feels threatening or adds to the stress of the situation. You want a voice that's constantly telling you how screwed you are because then you can respond much more at ease with that information. Plus it's a nice contrast. It's nice to be in the middle of, say, five Titans fighting and have Betty very calmly let you know you're outnumbered.

PG: And kind of along those lines, we heard Abbie was a voice-over for one of the characters.

Erik: Yeah, she played Sarah on the Militia side. She had done a lot of the temp voice recording leading up to this point because she has a background on television. With all the temp voice recordings that we were doing here during the development, everybody just fell in love with her voice. She's right for this role, and it was hard to find anybody else who responded as well as they did to Abbie.



The Kraber-AP sniper rifle is named after Erik—but he prefers the R-97 Compact SMG.

PG: When you do play, what is your favorite kind of Pilot and Titan loadout?

Erik: Well, I wish I could say that the Kraber was my favorite Pilot weapon, because it's named after me. It's such a great honor to have a sniper rifle named after you, but I have to say, I'm terrible with the Kraber. The joke is how that's the only way I score kills in the game—that people are killing people with a gun named after me. But I prefer the R-97 Compact SMG for my loadout.

PG: Is there one particular thing you want people to know about *Titanfall*?

Erik: No, we're just excited to finally let people get their hands on it. We've worked really hard over the past year, and this whole team has worked really hard over the past three years to try coming up with something that they feel is fresh and enjoyable to play. So, I think we're just excited to finally get this out there and see how people respond to it.

Source Engine and Matchmaking: Jon Shiring

Jon Shiring: Programmer

Past Projects

Call of Duty: Modern Warfare 2

Call of Duty 4: Modern Warfare

Call of Duty 2

Savage

Prima Games: You started with Respawn from the beginning. What was that like?

Jon Shiring: It was chaotic and mostly horrible. I mean, we really didn't know what we were doing for a year, and we didn't have any good tools for the designers to try stuff out. So, we were all working as hard as we could, but we couldn't get anything to start clicking. It was a long process of, "Oh God, this isn't working. What do we do next?"

PG: At that point, was *Titanfall* even a concept?

Jon: No. Early on, we just pitched all sorts of crazy ideas. I pitched a *Pokémon*-style game, and other people had car-based games and just all these different things. Even the Titans weren't really the focus for a long time. And we had some other stuff, so, yeah, I would say the earliest this game really came together was late 2012.

Titans were never part of the original plan. A variety of game ideas percolated during Respawn's early days.

PG: Coming from your earlier successes, what kind of lessons from the past carried over to *Titanfall*?

Jon: The boring answer is that for legal reasons, we tried to not bring over anything. And all the old lessons we learned had to kind of stay there and we had to relearn everything. Obviously, we can look at games that are shipped and play them and see what's fun and what's not fun, but we definitely didn't come in with "This didn't work on *Call of Duty*, so let's not do it," or things like that. I know that's kind of a boring answer, but that's actually what happened.

The really, really, really boring answer from lawyers is you're not allowed to use past dead ends as a starting point. You have to go down that same path, hit the same problems, and resolve them. Because that's their trade secret stuff. Everything we came at was like "No, let's do it fresh, do it new; let's not use the old knowledge." It put different people on solving things. Like the guy who did one thing on the last game, don't have him do it on this one. Give it to someone else so that we have fresh ideas and not that old institutional knowledge coming back.

PG: Did you have any moments where the code was just really bogging you down or you couldn't get past something?

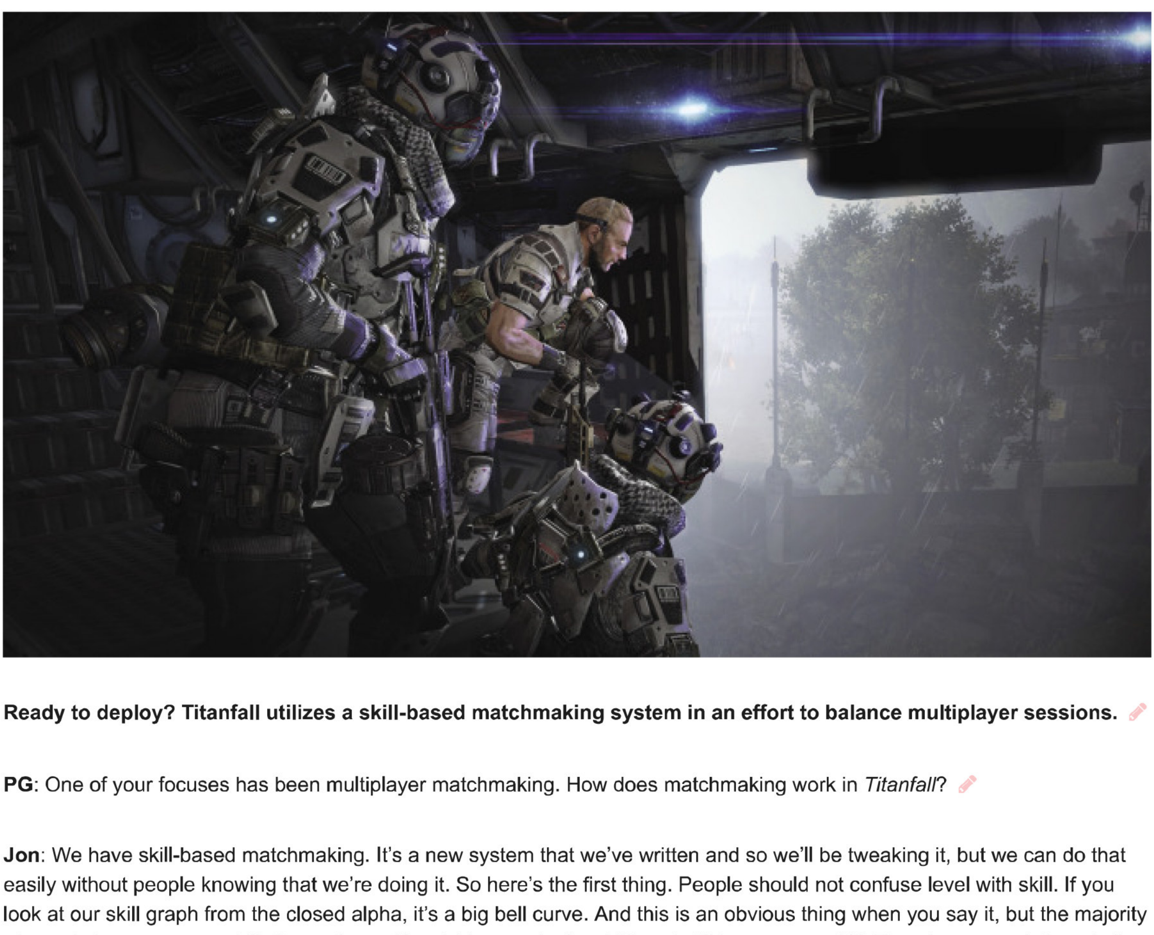
Jon: Yeah. Basically there's a real love-hate with the Source engine because it's full of clunky shit from 1998. We have been aggressively rewriting it, not for dumb reasons, but because we're always hitting limitations and we look at it like this stuff's too slow. We need to do three times as much as it can barely do. Let's just do the same thing and simplify the code now and make it do less much faster.

PG: What are the benefits of the overhauled Source engine?

Jon: The real benefit is that it's much more predictable for when you're, say, trying to play animation synced across multiple entities and they all have to line up and play back and not have weird glitches. A lot of it is stuff like that—it's not that sexy. It's just for sanity.

PG: At this point everybody seems like they are in pretty good spirits, despite having to work that hard. I'm sure it's because you're seeing that end result paying off.

Jon: Yeah, when we left Infinity Ward, it seemed like talent didn't matter that much and you could fill slots with bodies and still make money. So for me, this is to prove that talent matters. We are an incredible group of people here and it's cool to see us succeed. We were very successful at the old place and it kind of lulled you into a sense of complacency, which is terrible for us. It was kind of nice to lose all of our relevance and just start over. Let's make something new and let's do it again. It was like perfect timing. I think if it had just continued, we would have tried experimental things. We wouldn't have gotten lazy, but we wouldn't have had the motivation of doing this over and over again, because everything's on the line.

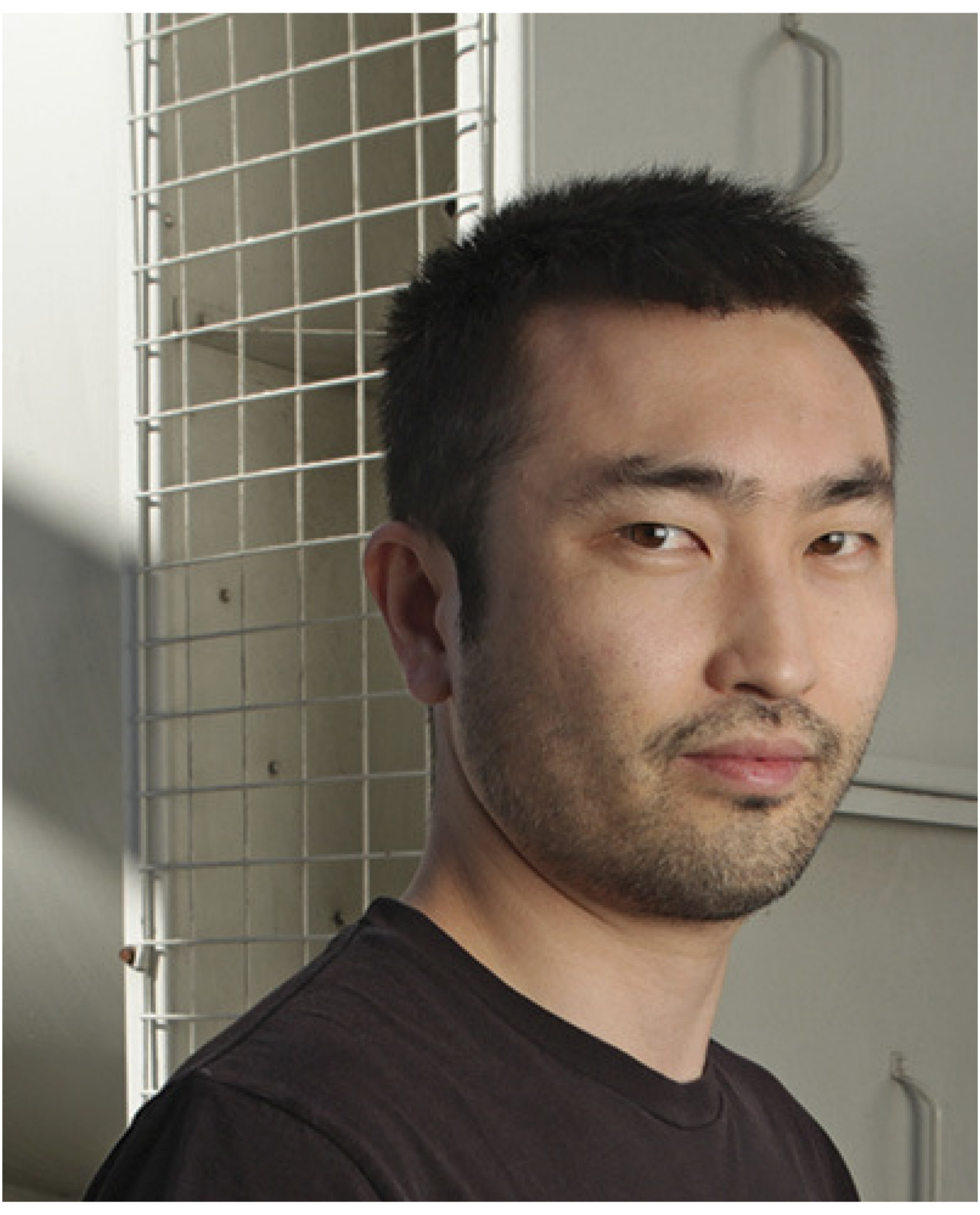


Ready to deploy? Titanfall utilizes a skill-based matchmaking system in an effort to balance multiplayer sessions.

PG: One of your focuses has been multiplayer matchmaking. How does matchmaking work in *Titanfall*?

Jon: We have skill-based matchmaking. It's a new system that we've written and so we'll be tweaking it, but we can do that easily without people knowing that we're doing it. So here's the first thing. People should not confuse level with skill. If you look at our skill graph from the closed alpha, it's a big bell curve. And this is an obvious thing when you say it, but the majority of people have average skill. Regardless of level. You can be level 50 and still be average skill. There's no correlation at all between level and skill. It's the wrong way to look at it, but I understand why people do it. The important thing is that we do have a skill-based system. It's unproven, but we're gonna be tweaking it. So far it looks like it's at least working in that we have a nice distribution of skill. We have a confidence value and a skill value, so if your play is really consistent and you lose the matches we think you might and win the matches we think you might, then your confidence level will get stronger. There's two different elements to it, like in the beginning we have no idea, so the confidence level is really low. We would start you at average skill and see where it goes.

When we were doing our matchmaking on the back end, we had a lot of flexibility in what we were going to do and where we were going to put you. So it's okay to be mad if people get their ass handed to them over and over and over. They get mad at our skill system, but it's there and we'll be looking at match results and then figuring how to tweak it to make it run happier.



Steve Fukuda: Game Director

Past Projects

Call of Duty: Modern Warfare 2

Call of Duty 4: Modern Warfare

Call of Duty 2

Call of Duty

Medal of Honor: Allied Assault

Prima Games: As game director, what does your job entail?

Steve Fukuda: It means working with everybody in every department, not just the one I'm used to being in, which is design. There are many hats to wear, providing creative direction in design, art, animation, and audio, reconciling design aspirations with engineering realities, tie-breaking within and between departments, and at times, organizing the effort logistically. With design, it often involves bringing in people from design as well as other departments, getting their input, and trying to collate the ideas and ask, "Is this really the game that we should make? Should these ideas be together?" It's blending all the different warring ideas and things that people want to do. Setting priorities and goals, and moving the project forward is a big part of the job. I also shouldered a lot of the development writing and editing. Usually nobody wants to write, or rewrite, the functional material, which is necessary for keeping players aware but tends to be light on dramatics. For the dramatic writing, we worked with writer Jesse Stern, with whom we've worked with in the past. He helped us a lot with the story and its structure as it changed throughout the project and guided us in terms of how to get things to piece together nicely.

Originally the working title of the game was The Titan War. But around the studio it was simply called R1.

PG: You were talking about story.

Steve: Yes.

PG: The idea we got from some of the other people is that it was all about gameplay first and then you had to bring in some sort of narrative to fit that. What was that like?

Steve: Well, that's really core to the development of the game. Before we said we're making something like *Titanfall*, before we even thought of the name—*The Titan War* was the working title for quite a while—it was just *R1*. A lot of designs and sketches in the first, second year centered around trying to figure out what we were making the game about. There was the notion of "we had to know what the story was, what the universe was." Many attempts to create context, more of a 'top-down' approach, were undertaken over a long period of time. There was a lot of arguing back and forth about this, some people (including myself, at times) wanting to know what it was about before we start designing for it. And others were saying we have to just design some gameplay concepts in the abstract (AKA 'bottom-up' design) and figure out what we're doing and then we'll figure out how it fits nicely into some context. I think the right way is that you do a bit of both, declaring a direction, then bouncing back and forth between top-down and bottom-up. But we didn't know exactly what goals we were going to hit. Maybe our goal is to actually make a game that is accessible to people who don't know how to play shooters. Or perhaps our goal is to make a game where it's not so much about combat. So, the context is there and we'll work on it for a minute. Then you go, "Oh, this doesn't fit quite as well with some aspect of gameplay that's we've found to be good, so let's swap out this contextual element for something else and adjust the rest of the context to fit." It's a top-down versus bottom-up process and vice versa.

So, we start a little 'top-down', which involves characters and story and universe, backstory, very lightly formed, not set in stone. And then we start bottom-up, which involves gameplay concepts. You just go back and forth, back and forth. One drives the other for a bit; then the other drives the other for a bit. Hopefully it all filters down and converges into something that's tightly knit.

Steve assisted in developing the campaign's narrative—writing the story about the conflict between the Militia and IMC.

PG: Now you have the campaign and the story fueling the progression—how did that come together?

Steve: Even still to this day, it's hard to get out of the numbers game. Players often ask questions like, "How many weapons do you have? How many levels do you have?" My point with the numbers game relates to the question of doing single-player or not doing single-player. So, do we need to have single-player? Early on, we felt we had to have it. It's "standard!" Very few of us raised our hands and said, "Yeah, I'd like to take the single-player and multiplayer and maybe do a hybrid, do something different." You take the risk—see if it'll work. I think part of it was our team composition. We have a lot of people who are very experienced in single-player level scripting. At the same time, we're very busy. One of the hard things about multiplayer game development is that in single-player, everyone just sits in their office and makes their own level and it's very self-contained. But in multiplayer, every mechanic is affecting every other mechanic; there's a domino effect of sorts—it's all connected. So, with multiplayer, it's hard to have so many people working on so many interdependent things. And the other goal was also to make sure we could get some universe happening. Convey a sense of who the characters are, who the players are in the universe, what the environment's like, how we got there, and why we're fighting. Make it a little less sport-like, basically. Multiplayer tends to be very, very cutthroat. So, you want to take some of the cutthroat out of it. That's how the campaign sort of came to be; that's how it went in that direction. We wanted to make sure we had some universe-building elements.

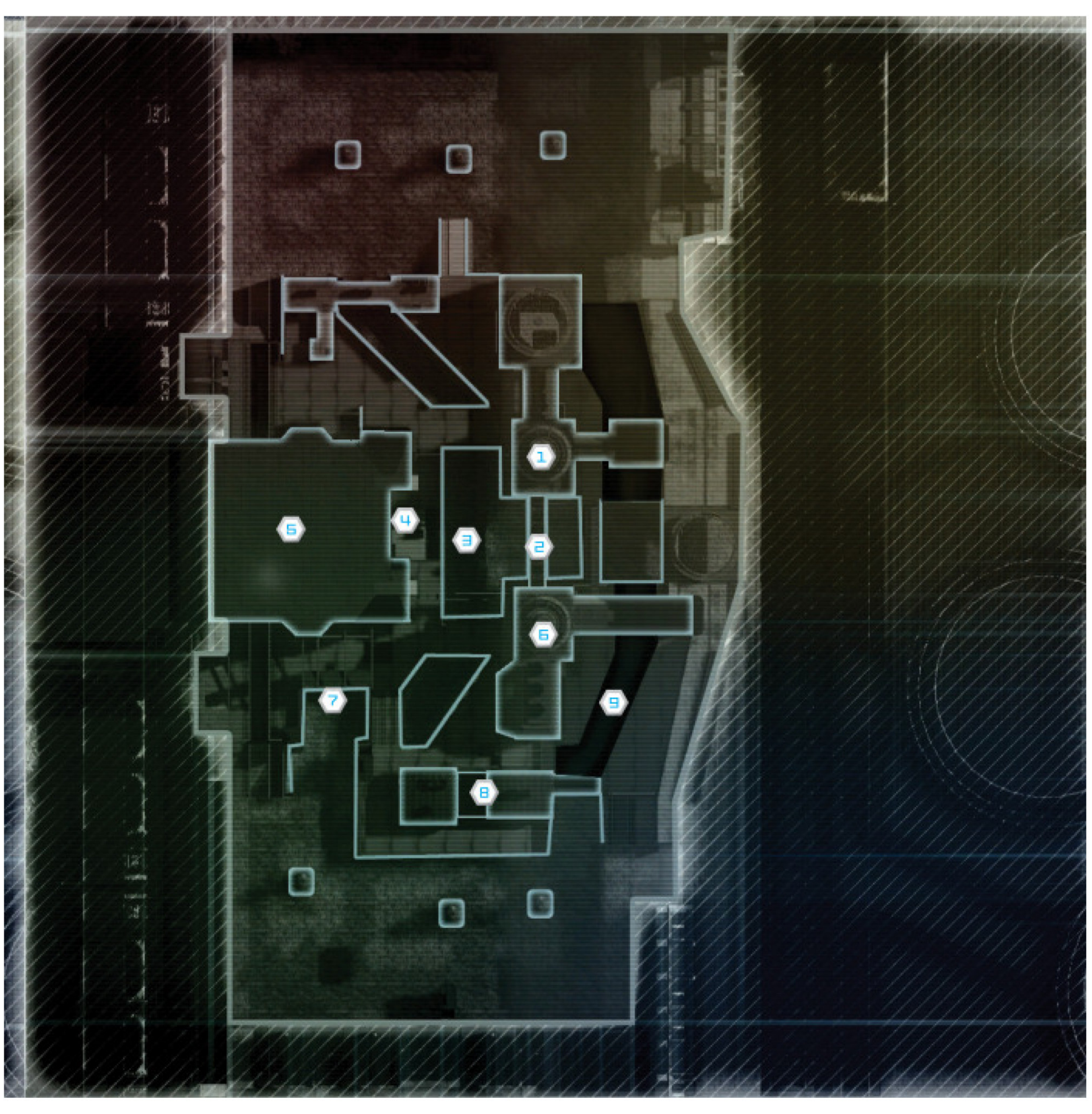
PG: And were those elements already written?

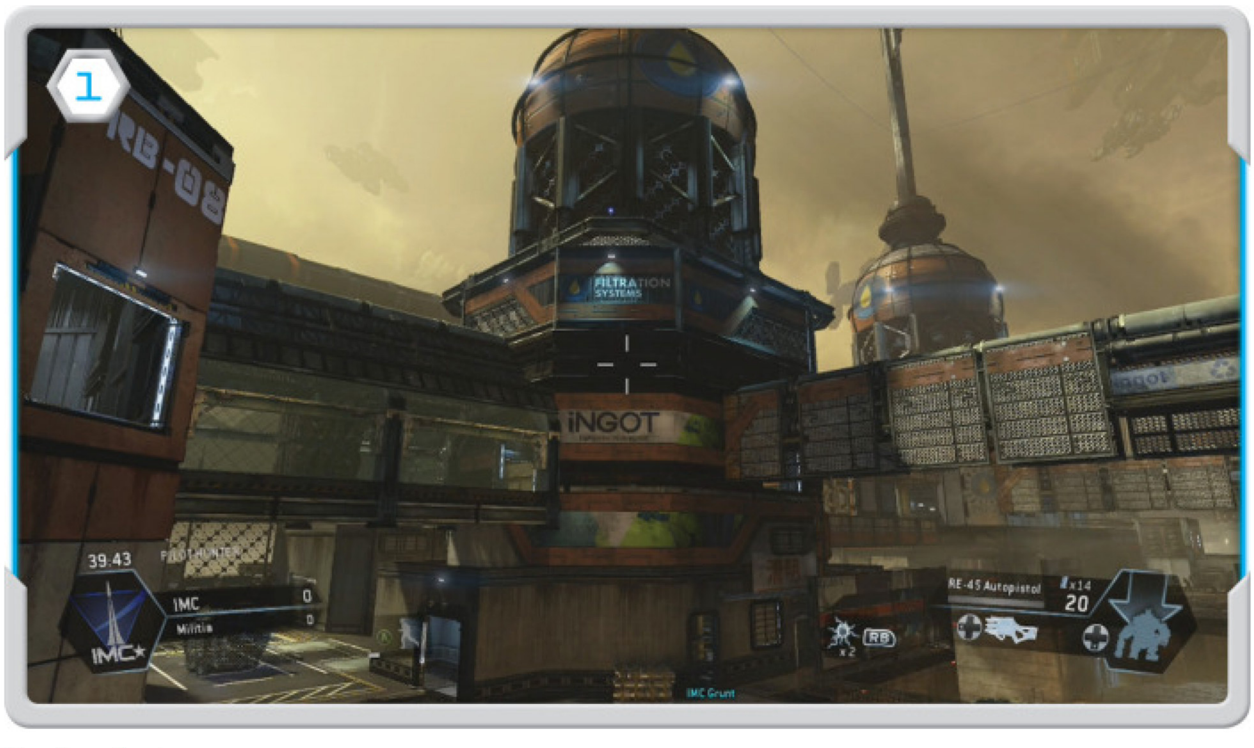
Steve: No. We'd have the level and then we'd go, "Okay, now we need to tell a story," but the levels are already being made. Meanwhile, Jesse, Justin, and I go in there and look at the levels. We have a list of levels, we're moving the order around, but the levels are actually in production already and designers are making whatever they think is fun. We're not micromanaging what they're doing in their levels. I prefer to let the designers do their thing rather than micromanage every little detail. We eventually figure out how to piece the story together in a way that works with the levels we have to work with.

PG: In your view, what should people know about *Titanfall*?

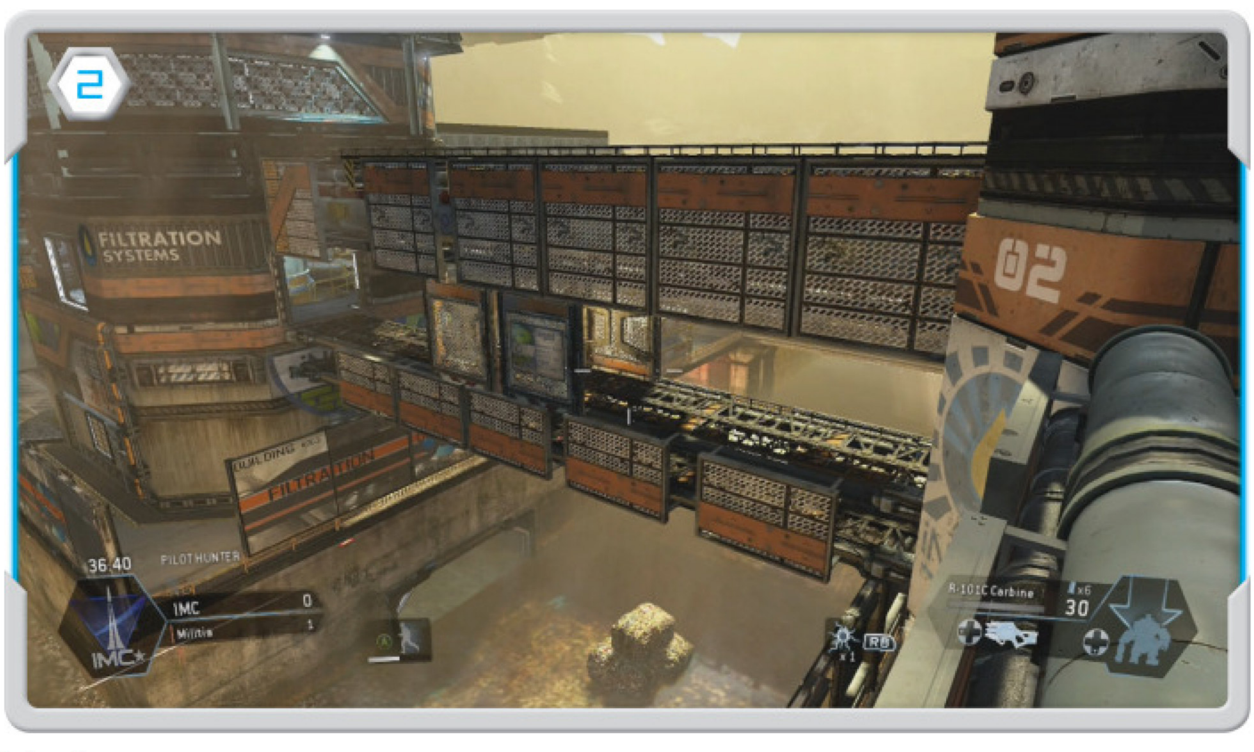
Steve: I would have to say be creative. Use your imagination. Look at the world, think about it for a minute. Don't just run around like it's any other shooter. Take advantage of the wall running. Take advantage of double jumping. Instead of going around things, think of going over them. Look for every flat surface you can see and try to exploit those flat surfaces by jumping at them and running on them. Think about all the different combinations of abilities, kits, weapons and how they interact, and see how you can game the system. We want players to try different combinations of abilities and then try those combinations with their friends and other players, and get teamwork to flow emergently out of it. Players don't necessarily have to be organized in their actions; many of the mechanics complement each other emergently in the course of normal play. When you play as a Titan, think in terms of cautiousness balanced against great aggression. Just think martial arts, where you think before you attack. Always keep in mind how you could get out of a situation. Maintain high levels of situational awareness and develop that and be creative about how you put your loadouts together and how you navigate the world.

RUNOFF
Map Overview

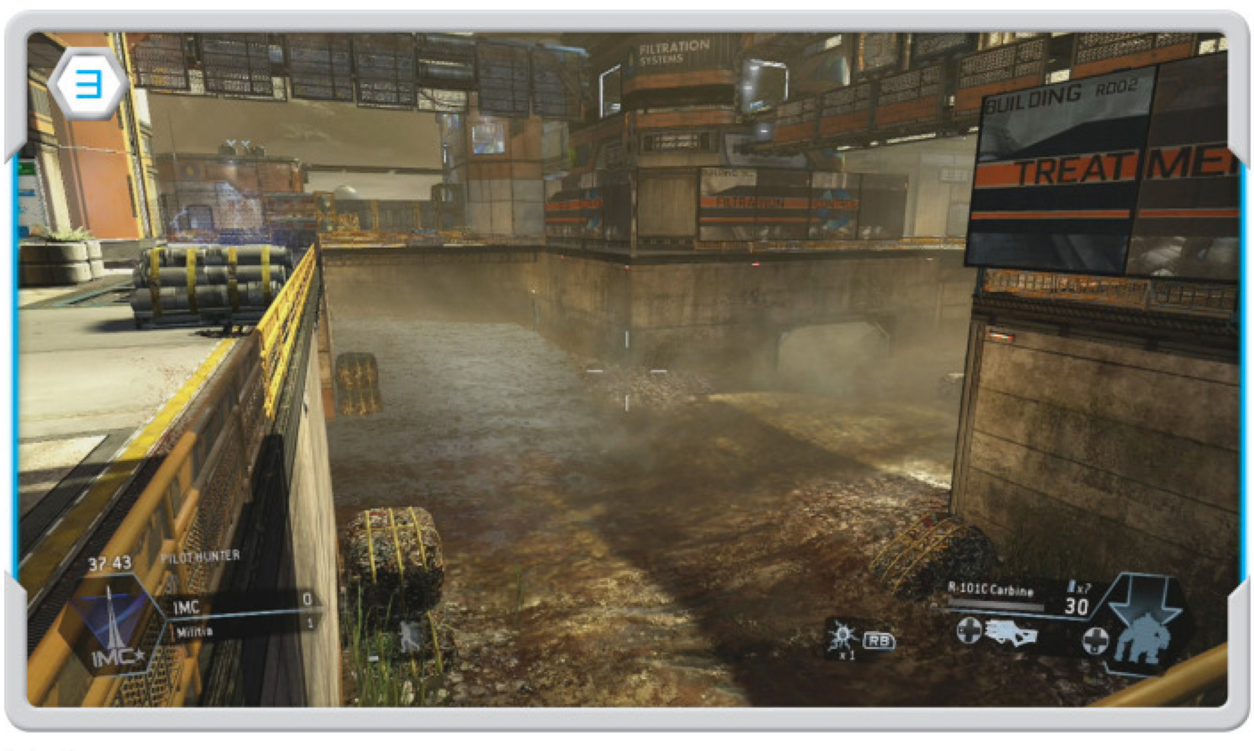




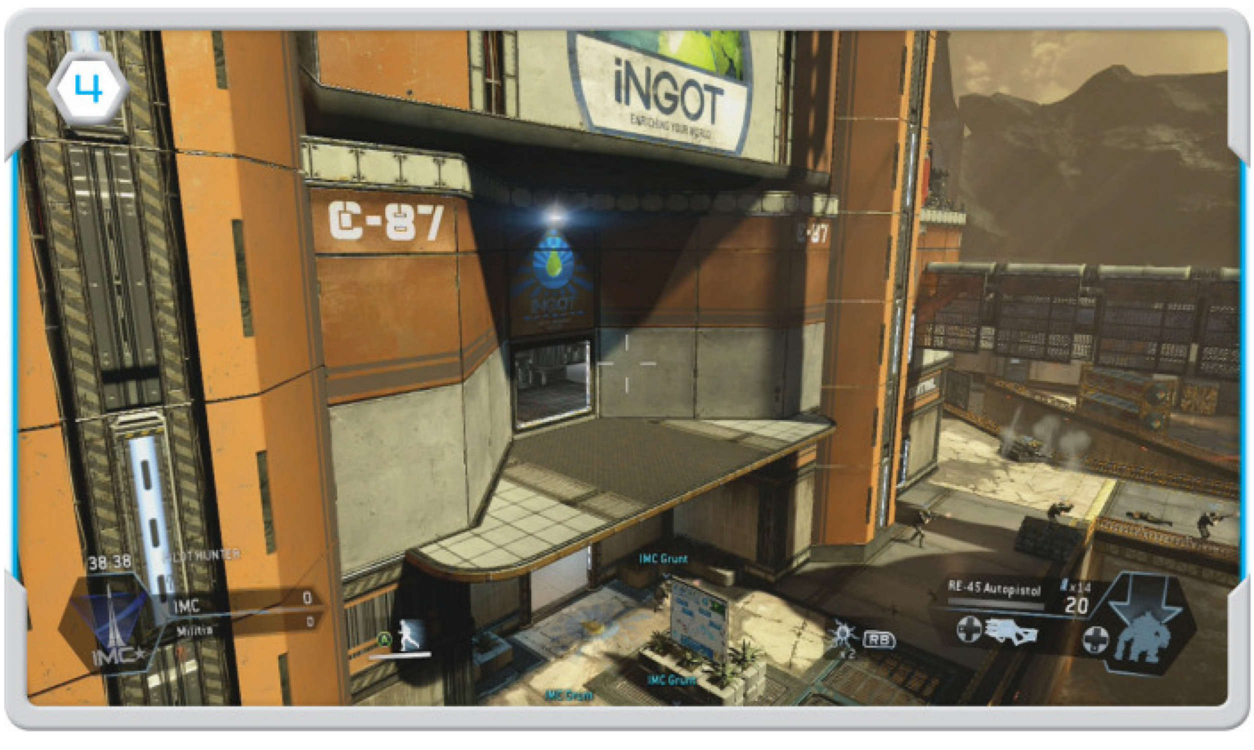
Filtration Systems



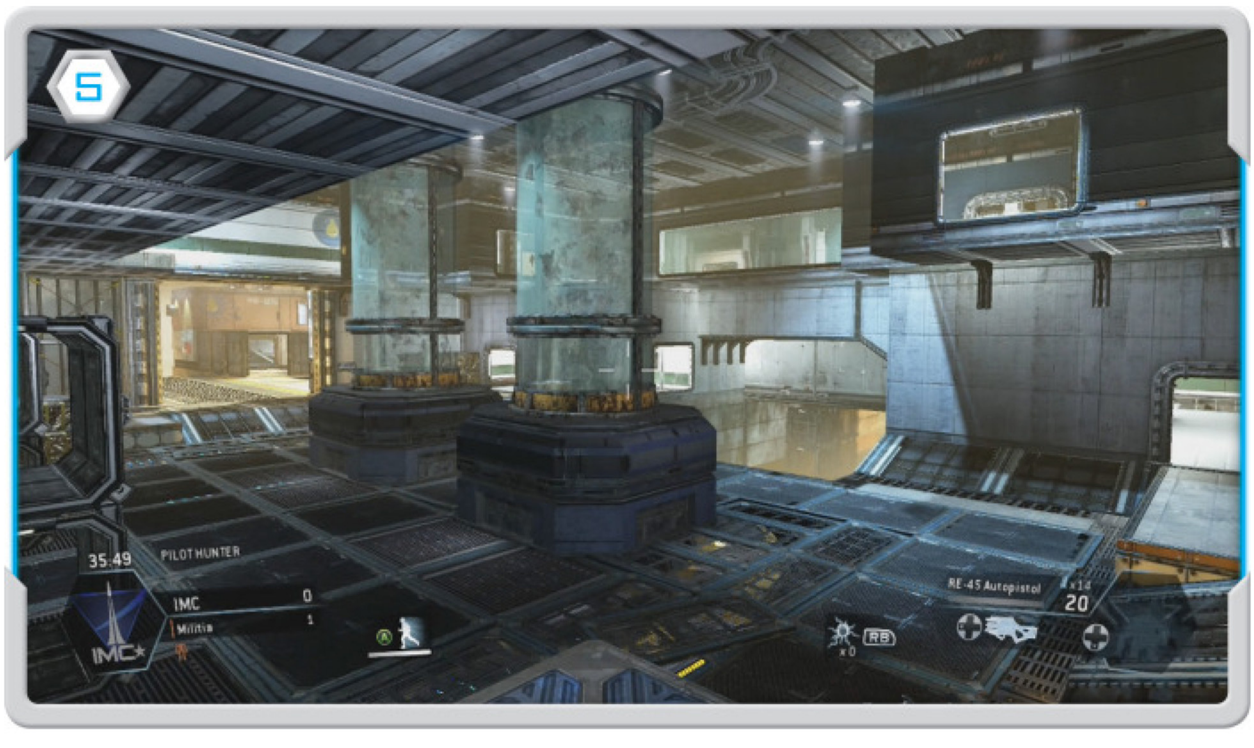
Catwalk



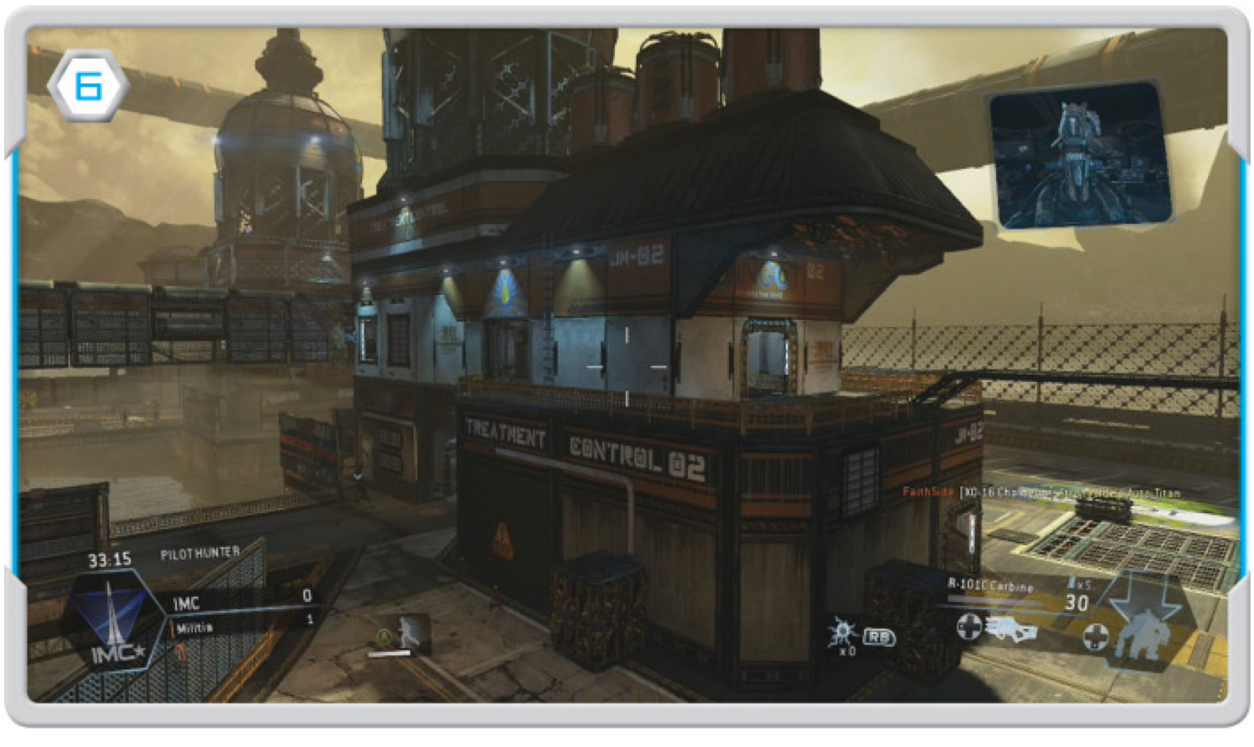
Main Sewer



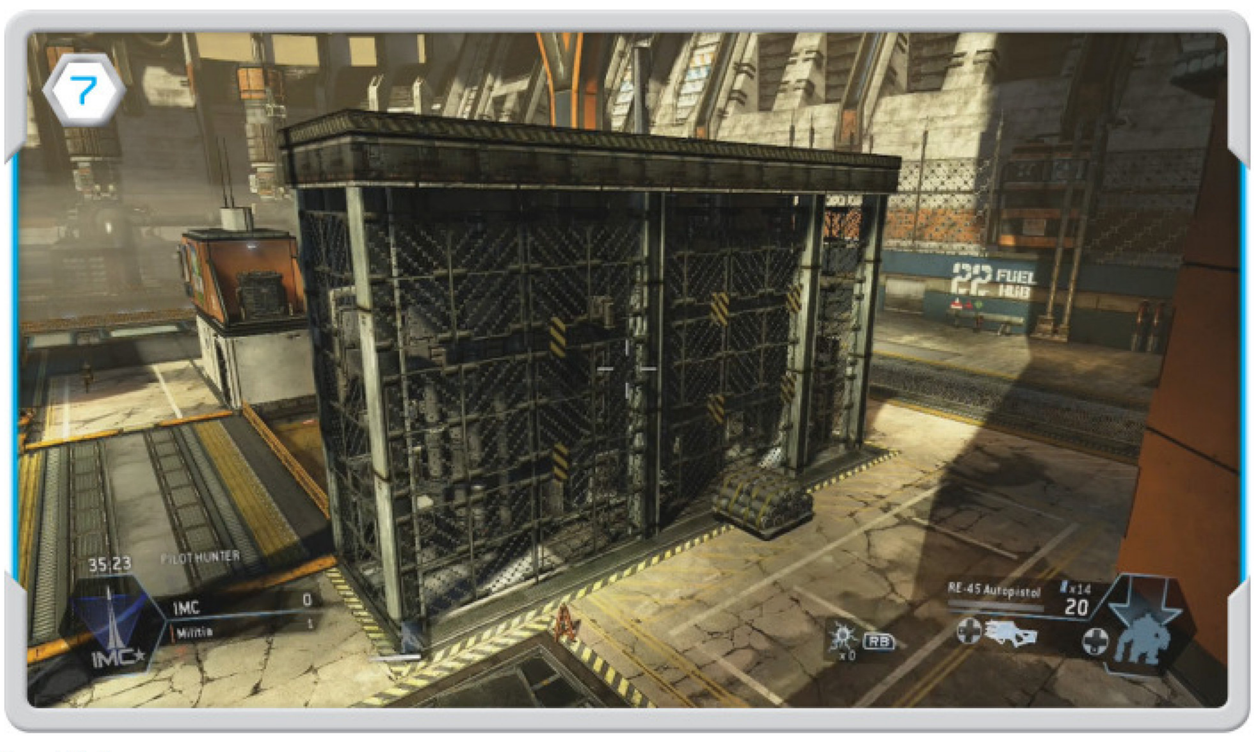
Main Balcony



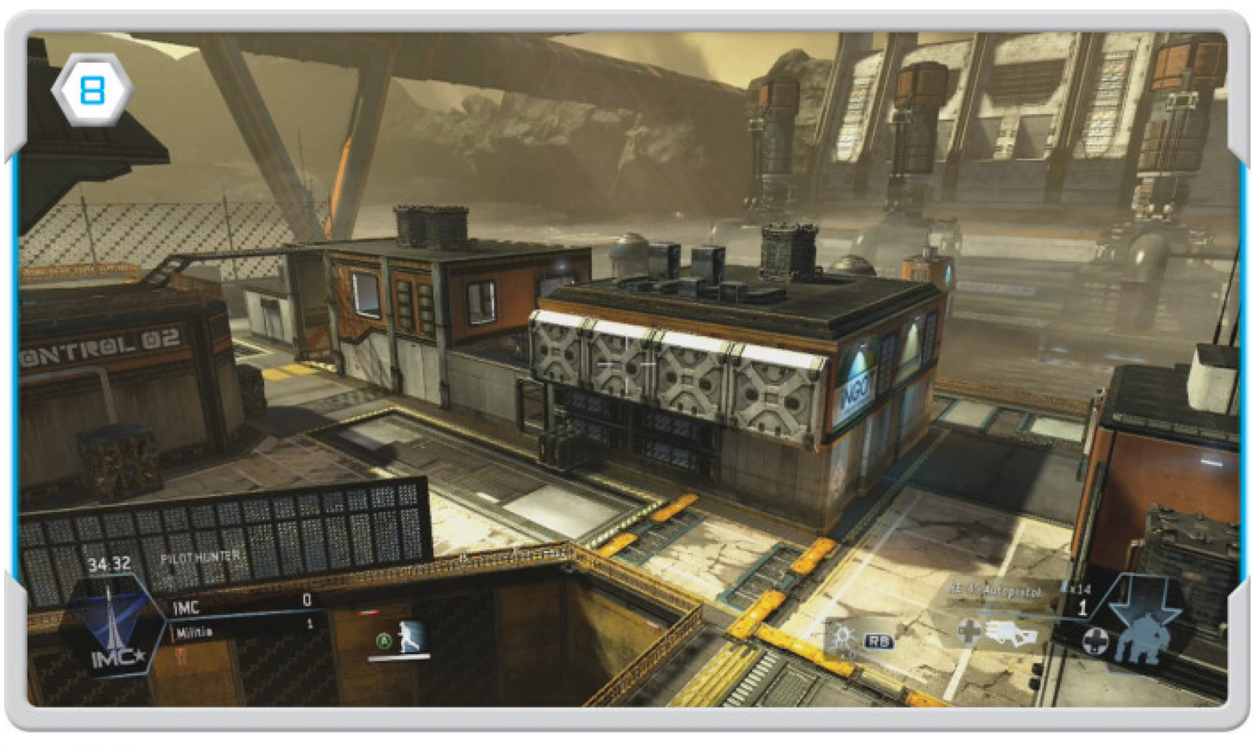
Main Control



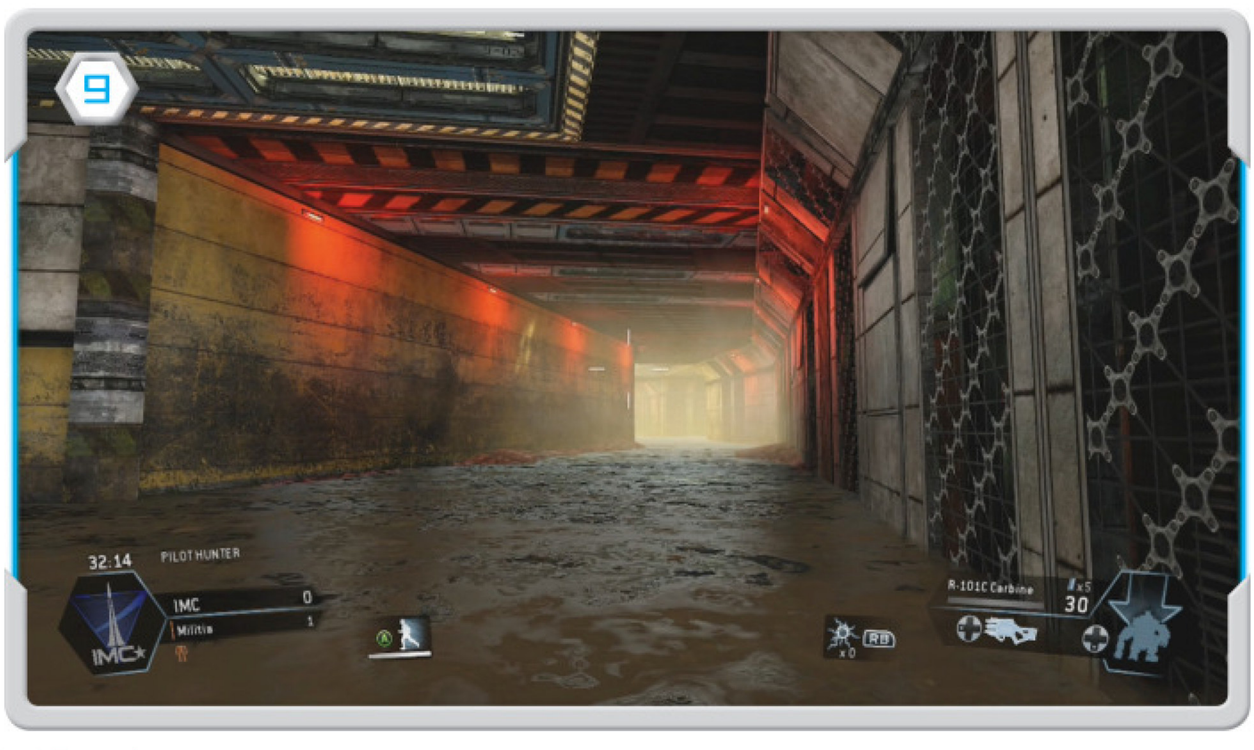
Treatment Plant



Pipe Wall



Pump Station



Red Tunnel

I had originally sketched out Runoff about a year ago but due to time constraints we had to cut it from the main game. So, after we had finished the main game and started talking about DLC I opened up Runoff to see if it would play well. A lot of changes had gone into the main game in a year and I was wondering if Runoff would hold up.

Runoff was an experiment to try and make a small map but still allow Titans enough pathing options so that they don't feel constrained or limited. The core concept of the level is multiple layers of paths: concrete canals filled with water and trash below, and upper levels that are cleaner and more industrial. I thought the canals would be cool for Titans to fight in, with Pilots able to jump across them. I also set out to make more choke points in the level, something that is pretty hard to do in our game, at least for Pilots with their enhanced mobility.

At the heart of Runoff are three main buildings. The largest is the main building housing two large inlet tubes in the center of it. The others are all connected with sky-bridges and running billboards. The trench below these buildings is the central artery of the entire map. If your Titan falls down into these trenches, you will have to travel back to either end of the map to find a ramp back up. The trenches also serve to help you escape quickly when your Titan gets into an unwinnable fight.

In CTF, the flag bases are located at either end of the main trench path. As a pilot you can use this trench to move between flags very quickly.

In Hardpoint, B is the only point which can be captured directly by a Titan but both A and C allow a Titan to see and shoot into them–have your auto Titan provide cover while you capture!

Runoff ends up being a pretty fun level that plays very differently in each game mode. You'll find yourself using different areas of the map depending on what you choose.

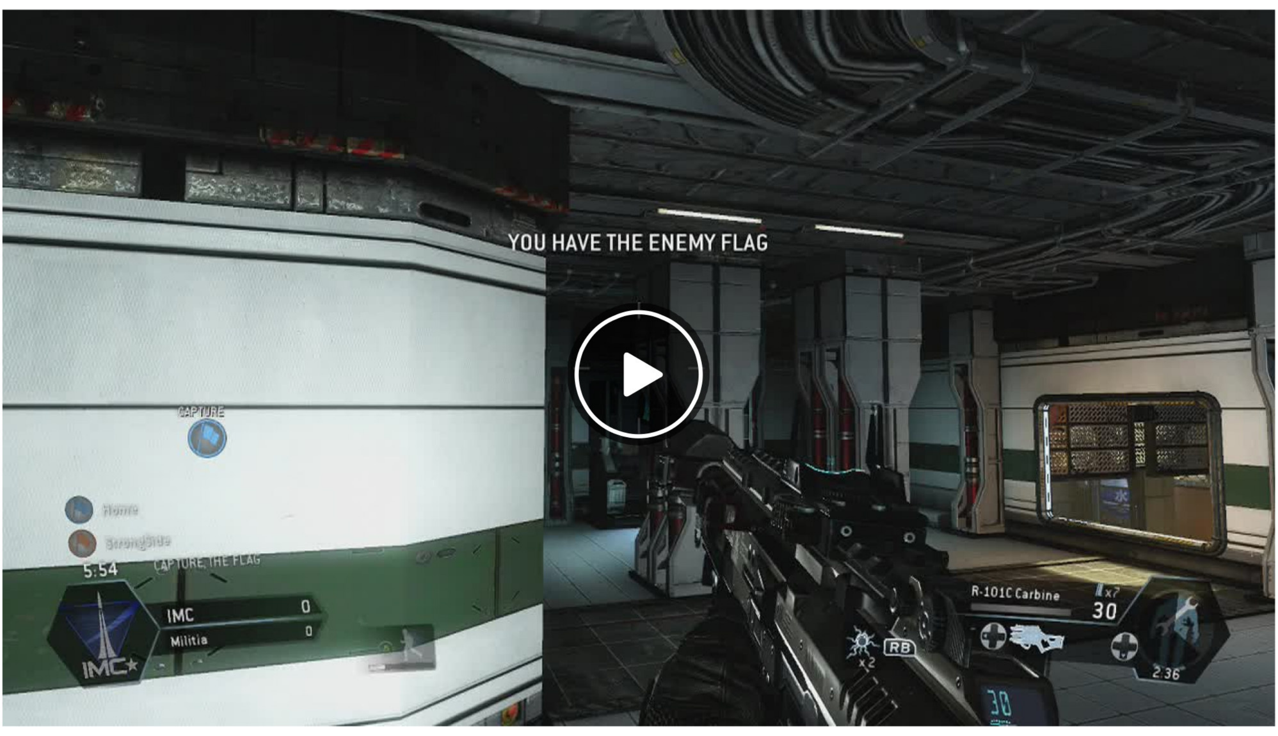
-Geoff Smith, Designer

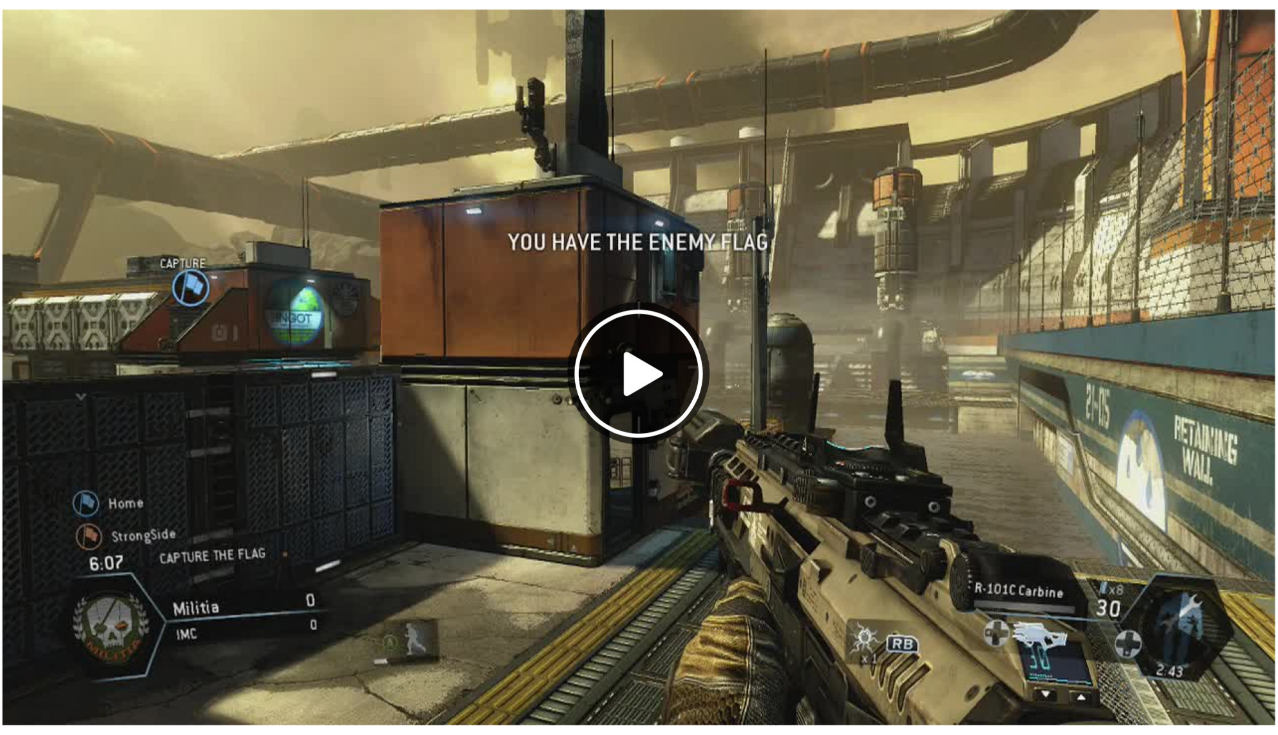
RUNOFF

Capture the Flag

Tactics

- Runoff doesn't have many routes to safely run the flag back to your base on foot. Your best option is to jump aboard a friendly Titan and have the Titan dash you back to your teams base. If you absolutely cannot run the flag by jumping aboard a friendly Titan there is one great route on foot from each base that works well. Watch the two videos below to see each flag route for the IMC and Militia team.

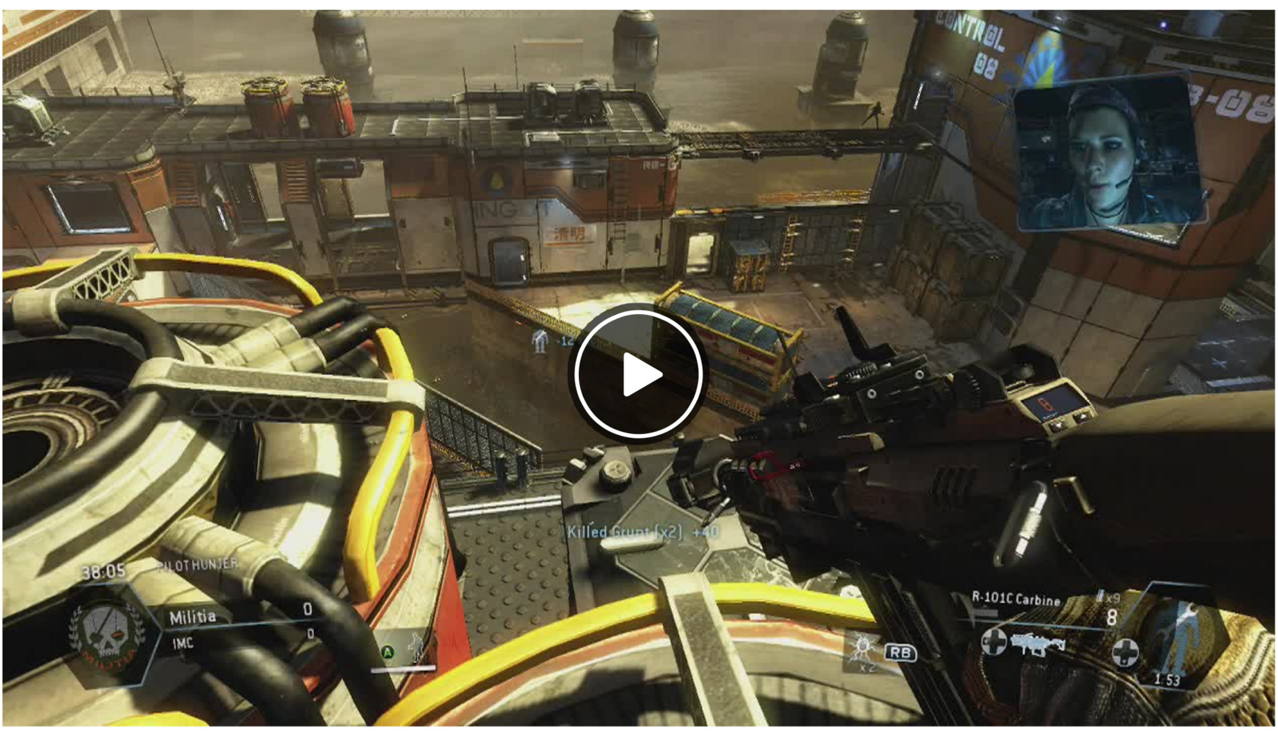




- When running the Militia Flag route you'll need to jump skip. Jump skipping is best used with Stim. Each time your Pilot is about to touch the ground press your jump button to keep your speed. This can been done many times until you have no where else to jump.

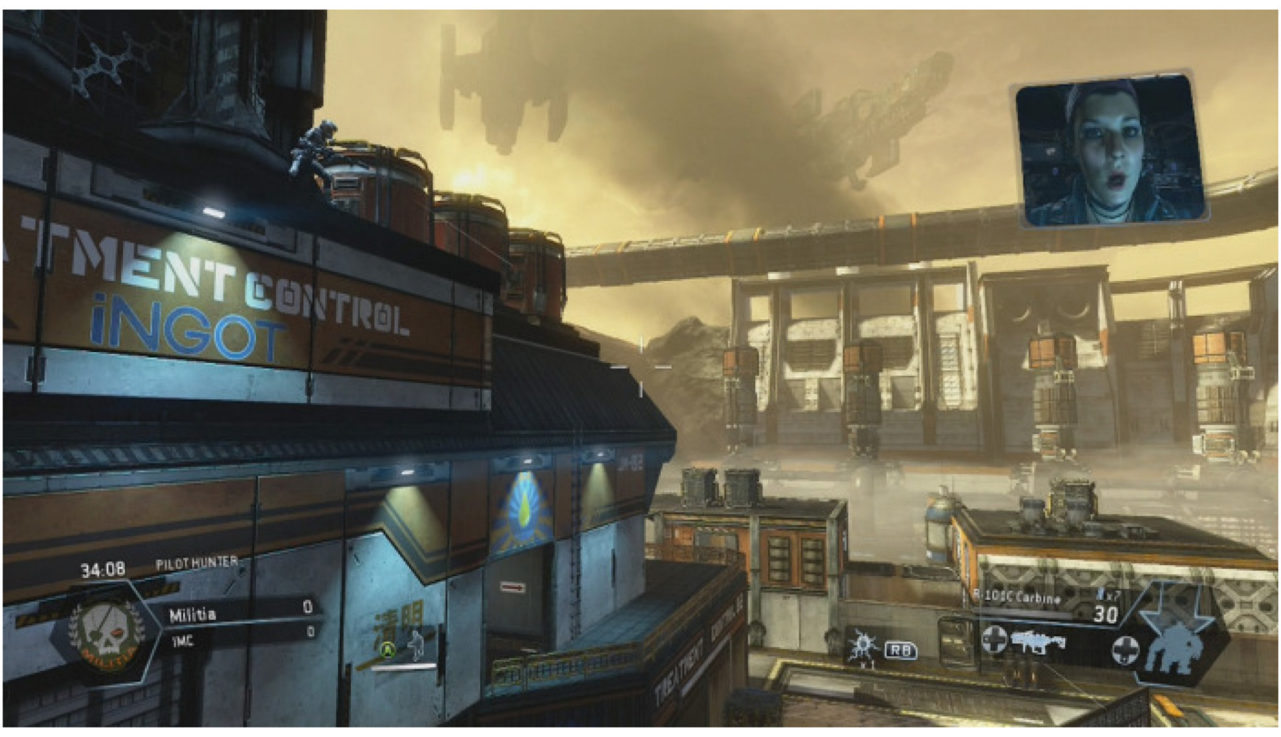
- The IMC and Militia flags are both placed in a close quarters building. Take advantage of this by placing a few Satchel Charges or Arc Mines near your flag. This tactic is great for defending your teams flag.

- As a Titan you can defend your flag base extremely well by patrolling around your flags building. You're able to have a view at almost every exit of the building and stop an enemy Pilot running your flag dead in his tracks.



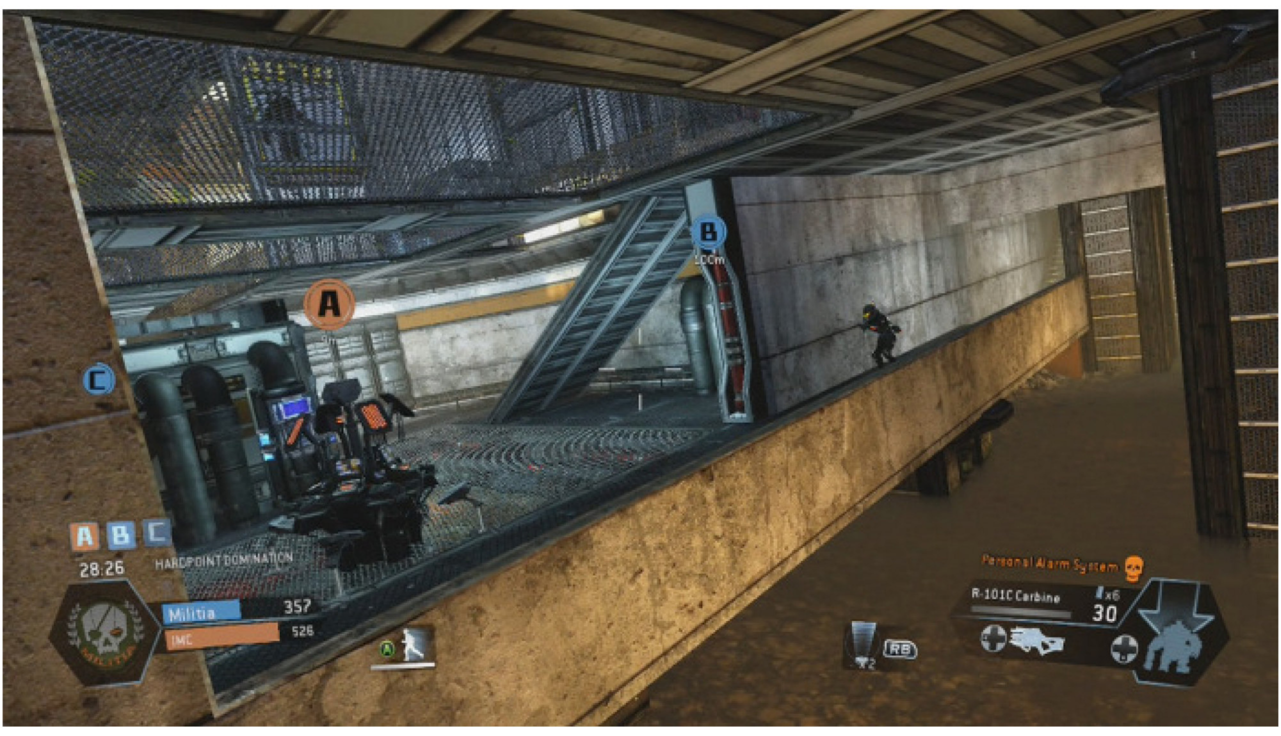
- Above the pipe leading toward the Filtration Systems is a small balcony which has a great overview of the IMC base to kill any incoming or outgoing enemy Pilots. Behind the red generators is a small cubby hole which is great to drop into for cover. Enemy Pilots on ground level will not be able to deal damage to you while you are positioned behind the red generators. The enemy Pilots will be forced to get a Titan or climb all the way up to kill you.

- As a Pilot avoid running in the open areas near Main Balcony and Main Sewer. There is consatnt traffic around these two areas so it's best to have your Titan to make your way through Main Sewer or beneath Main Balcony. As a Pilot use the buildings and tunnels to safetly travel from one side of the map to the other but still be cautious of enemy Pilots taking these same routes.

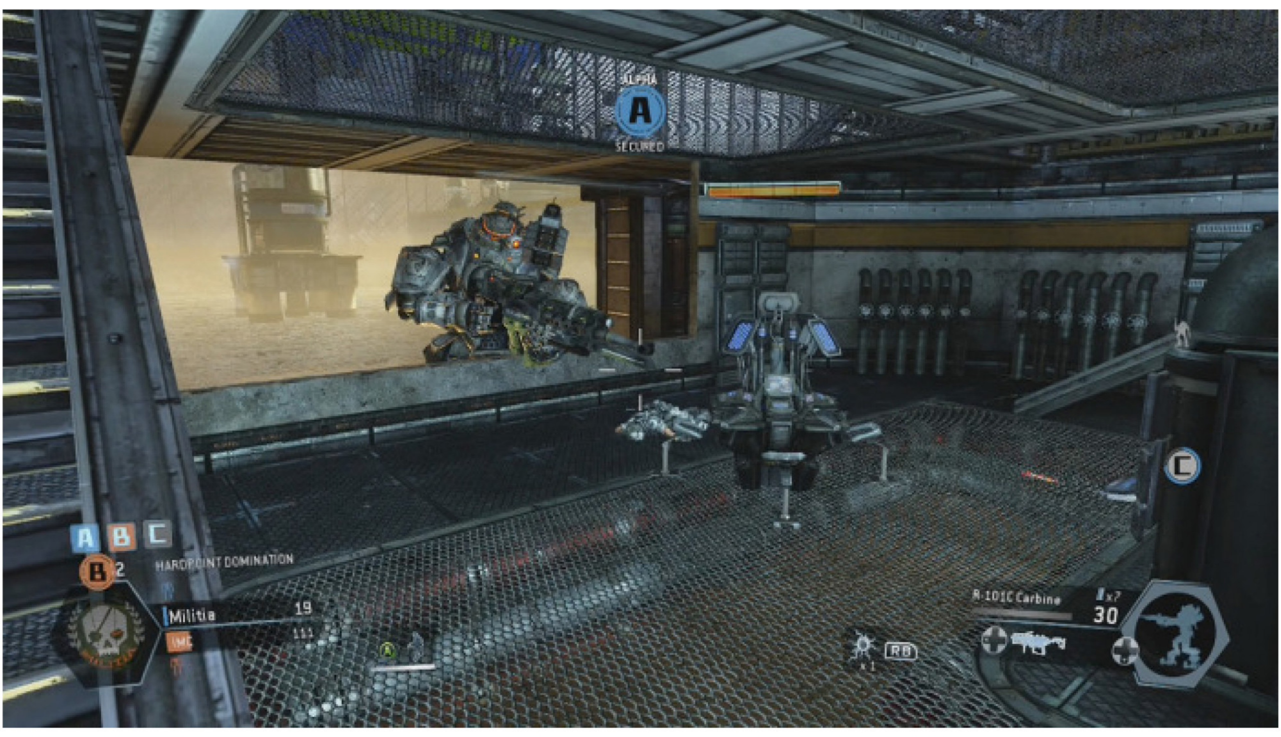


- A great position to guard the Militia flag is on the rooftop of the Treatment Plant. Up here you'll have an entire overview of the Militia side of the map and be able to call out the enemy's position to your teammates. When taking enemy fire drop back and use the three red generators or the Treatment Plant Tower as cover and regain your shields. Keep the enemy guessing your position by peaking out at different positions on the roof.

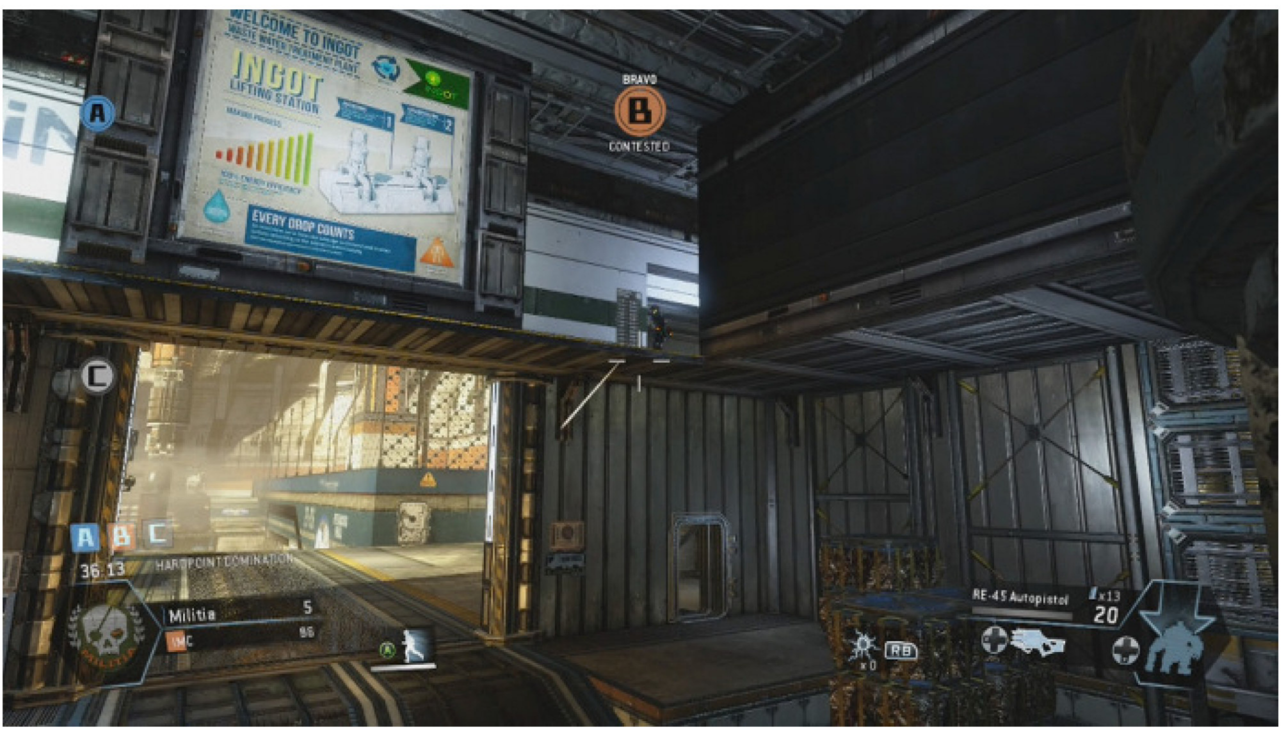
Tactics



- Most of the capture raidius at Hardpoint A can be easily seen through the grated floor on the upper level exposing your position easily to the enemy. In the back corner of Hardpoint A facing the IMC spawn is a well covered area to capture the objective which is tough to see from the upper level. While in this position you can peak around the corner seldomly or wait to see if Hardpoint A will be contested. Also periodcally check the stairway behind you so you are not killed by a flanker. Once captured use a Titan to defend this objective.

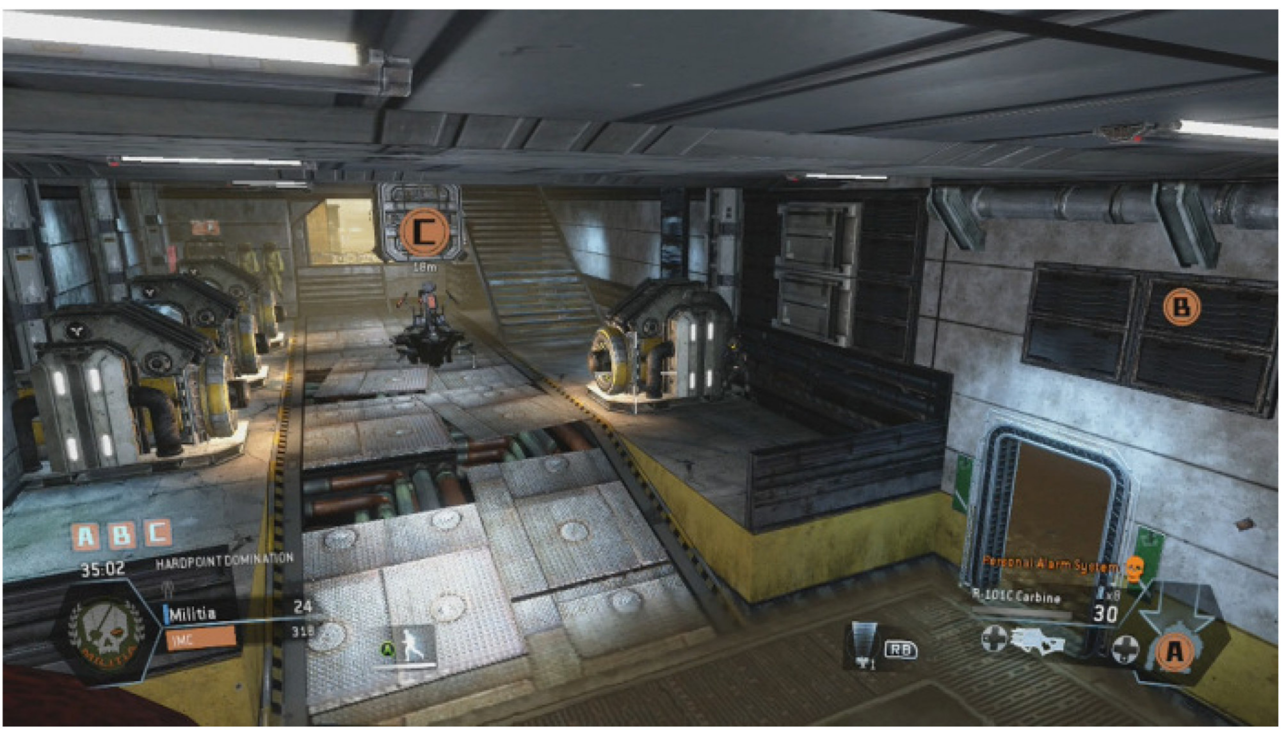


- At Hardpoint A a Titan can defend this objctive by simply positioning himself in the window facing the IMC spawn. Although a Titan cannot capture this objective a Titan can defend this objective extremely well. A Titan will be able to completely see the entire capture radius of Hardpoint A. As a Titan equip the Cluster Missile to make it easier to defend the objective.



- Hardpoint B has a huge capture radius and is accessible to Titans. This objective is a Titans playground. As a Pilot you'll want to stay clear of this objective unless you'll be aiding a friendly Titan. A position to aid a friendly Titan that works well for a Pilot is on the walkway of the upper level. At this position you'll be able to lay down fire and back up behind cover to easily make an escape if an enemy Titan pursues you.

- When attacking Hardpoint B be sure to move in with multiple Titans. Getting caught in Hardpoint B alone in a Titan is asking to be destroyed.



- Hardpoint C will be controlled mostly by Pilots. A good position to capture this objective is behind the single generator placed opposite from the three generators. Here you can watch the ramp leading up to the objective. Keep an eye on your HUD. If your HUD changes from capturing to contested you'll know an enemy is approching from behind you. Use Cloak in this area to give yourself an advantage against an enemy Pilot.

- As always, once you have captured any Hardpoint it is better to place yourself in a position which overviews the capture radius of the Hardpoint. Positioning yourself inside the Hardpoint after you have captured it just allows your enemy to know your positioned somewhere near the objective. Always try to keep your enemy guessing your every move.

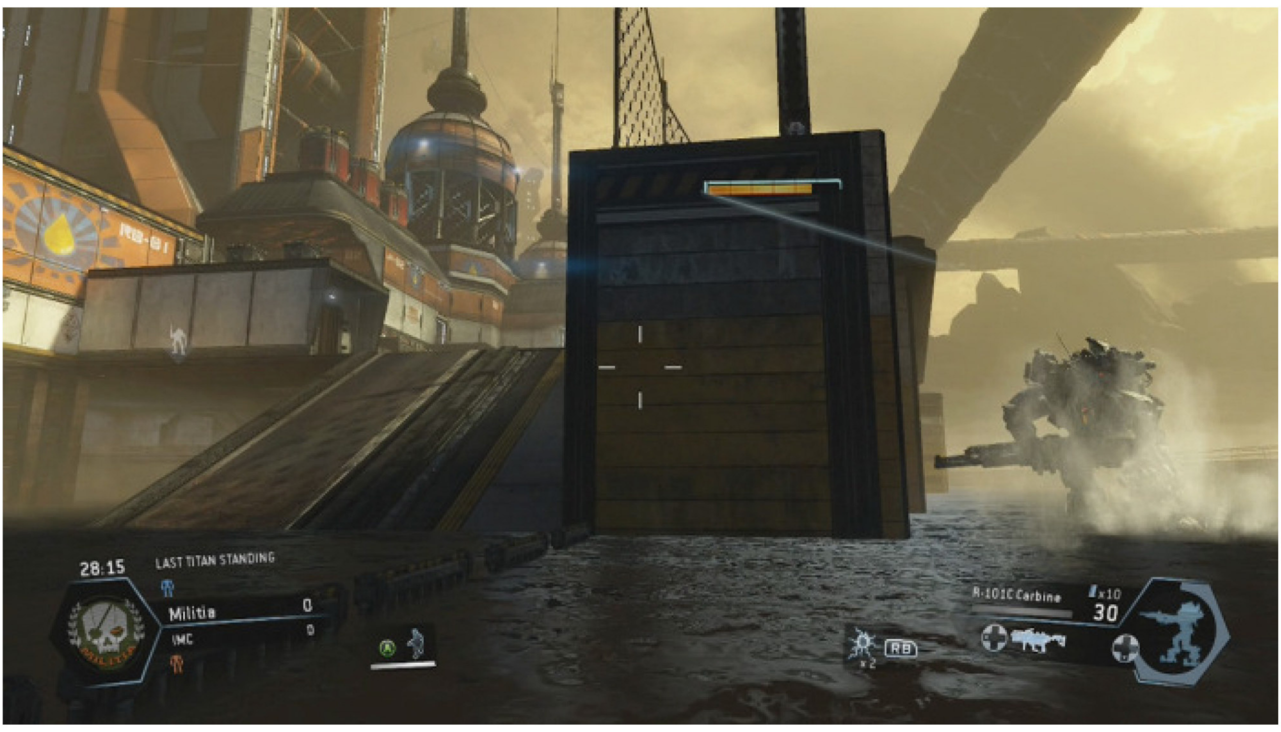
RUNOFF

Last Titan Standing

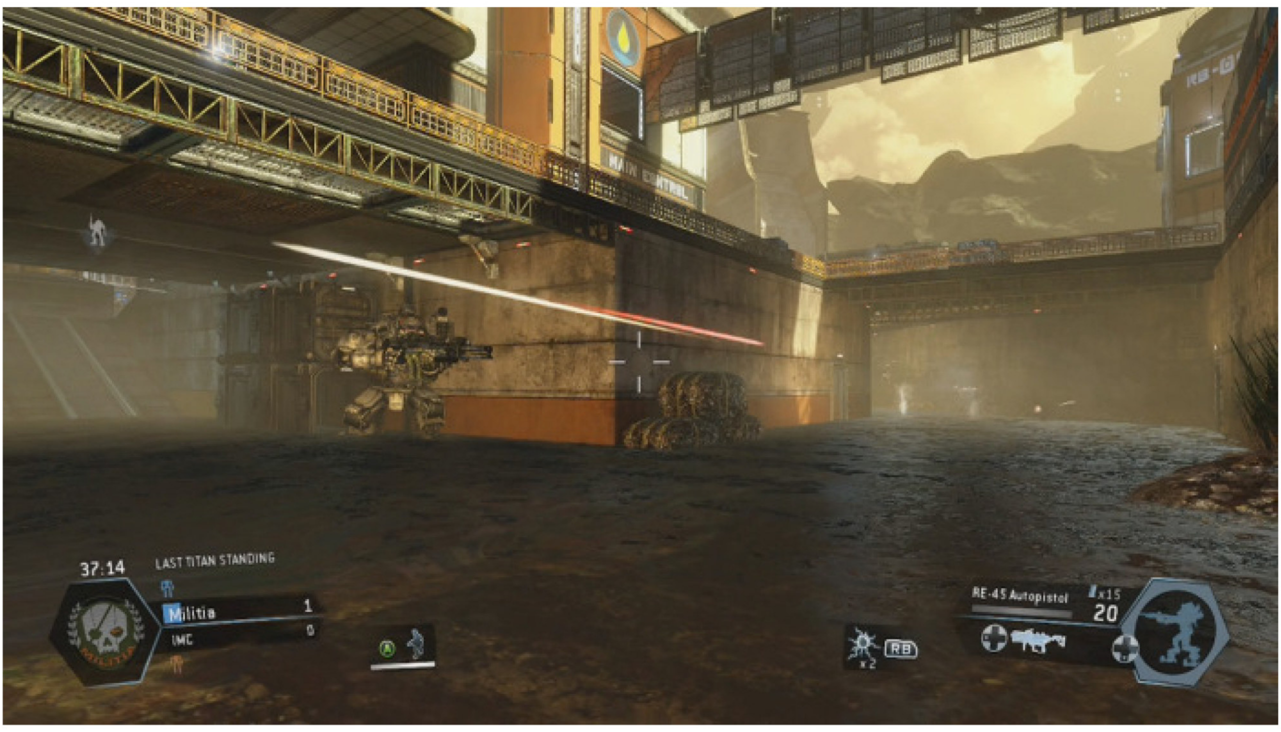
Tactics

- If you have lost your Titan head up to the rooftops of Filtration Systems or Treatment Plant. On the rooftops you'll have an incredible overview of the map. Be sure to equip your Pilot with the Charge Rifle to aid your friendly Titans near or far. Keep your Piot hidden on the rooftops to peridocally deal damage to enemy Titans. As a Pilot you need to stay alive on the rooftops as long as possible because you'll be one more obstacle the enemy team has to think about.

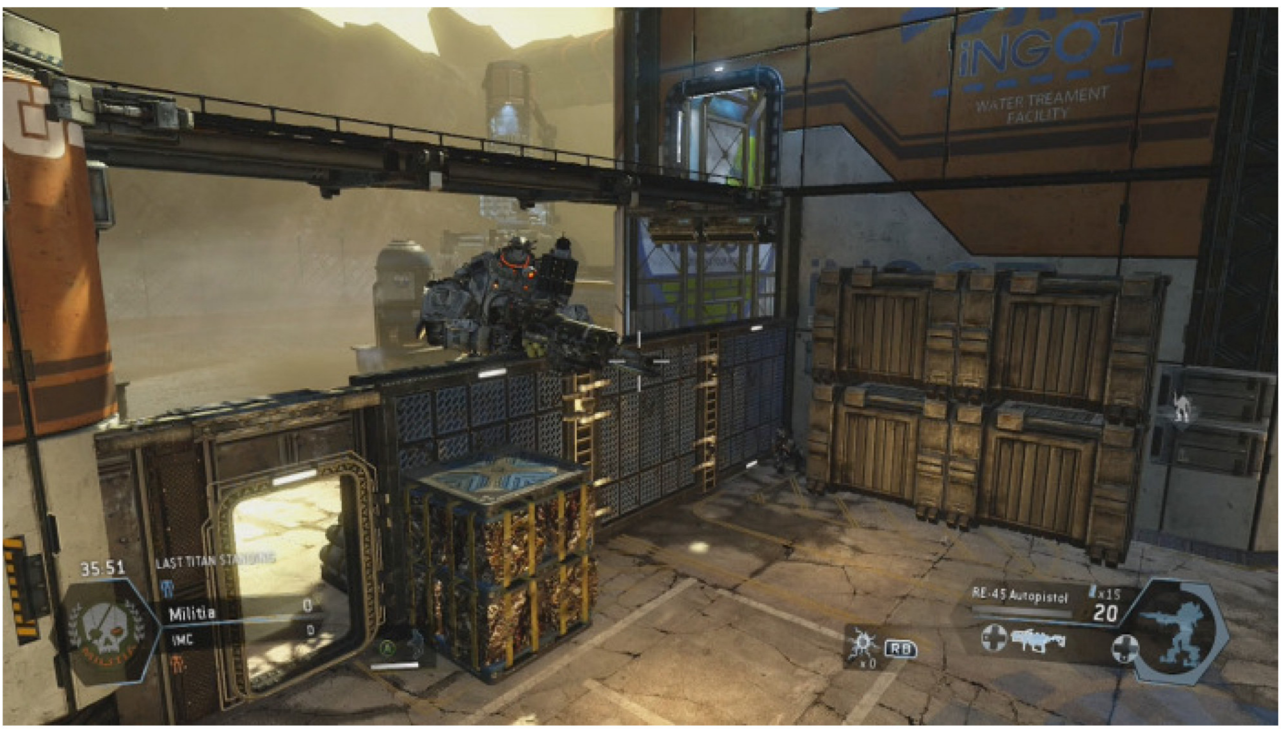
- This map has many long hallways and open views across the map. Equipping the 40mm Cannon or the Plasma Railgun will benefit you greatly. Deal as much damage as possible from a distance then coordinate a push towards the enemy.



- When spawning on the Miltia side a Titan can make an surprise attack play by running in the dead zone just outside of Red Tunnel. While in the dead zone a Titan has 10 seconds to make it into the Safe Zone. It takes about 7 seconds to make it to the safe zone. Once you make it to the safe zone you can sandwich any incoming enemy Titans with the help of a friendly Titan in the Militias side of Red Tunnel.



- The Main Sewer is the perfect place for a bait and switch. Position the first Titan in the tunnel underneath Main Balcony. The second friendly Titan should position themselves in the Main Sewer nearest their own base. If the Titan in the Main Sewer nearest the base notices an enemy Titan pursuing Main Sewer that is the perfect time for the Titan in the tunnel to make the surprise attack. Two Titans is always better then one.

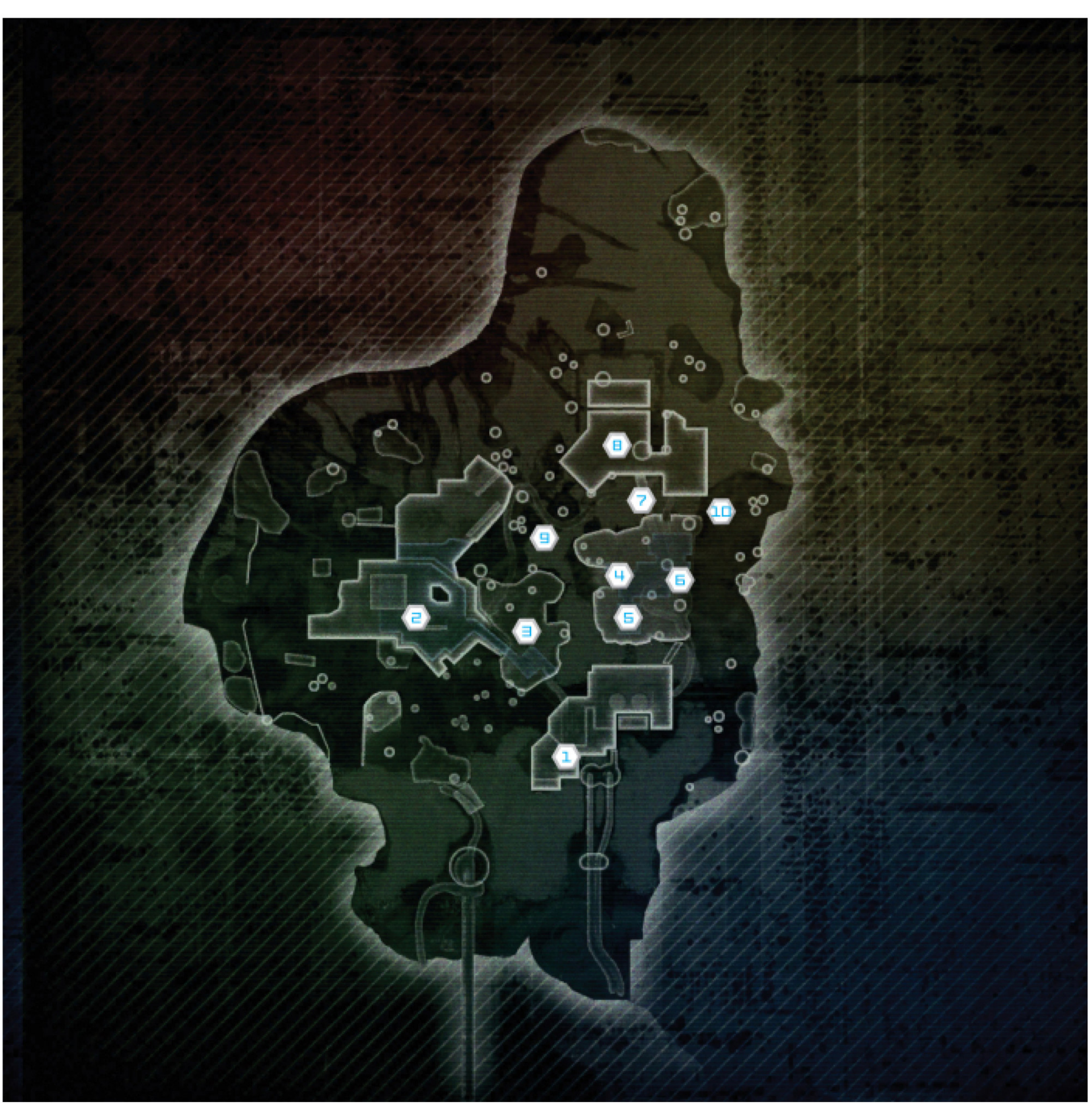


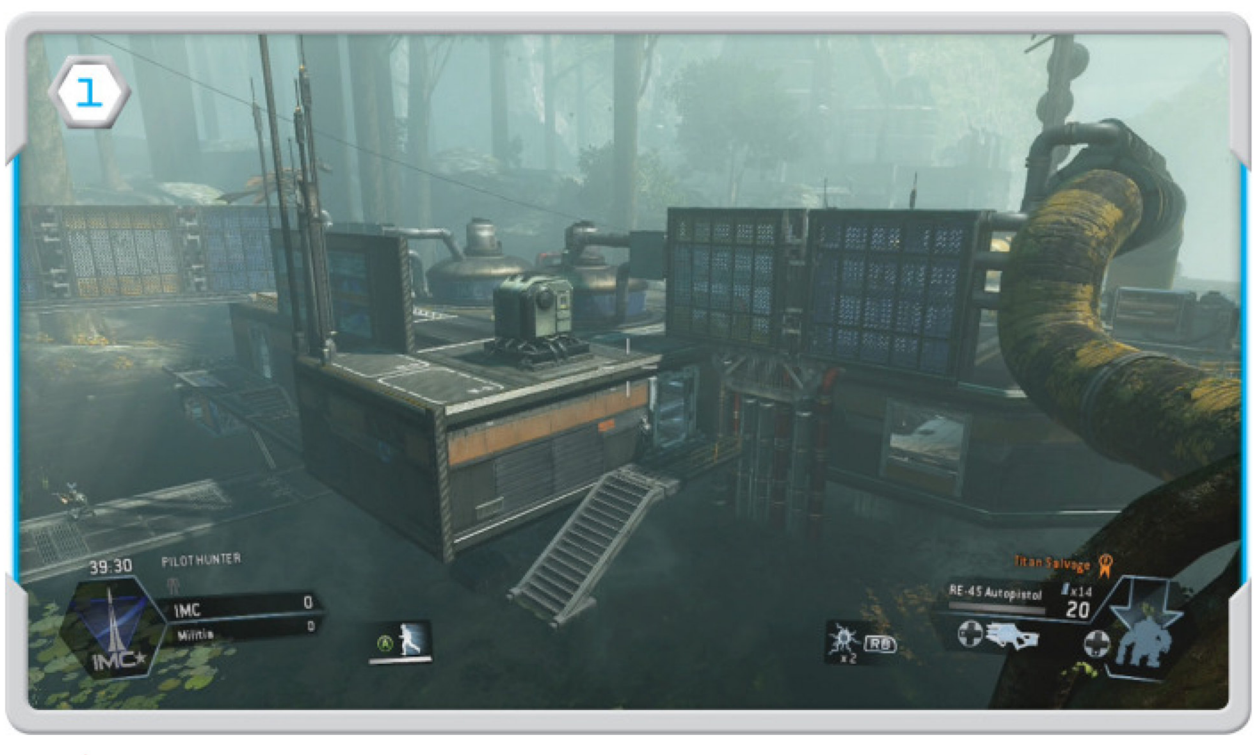
- On Runoff there are many walls and structures which give great cover for your Titan. Use these walls and structures to help your Titan from taking mass amounts of damage. Taking less damage throughout the match can be the winning factor towards the end of the match.

- Remember to always make a push with multiple Titans and communicate with your team to cooridinate an attack.

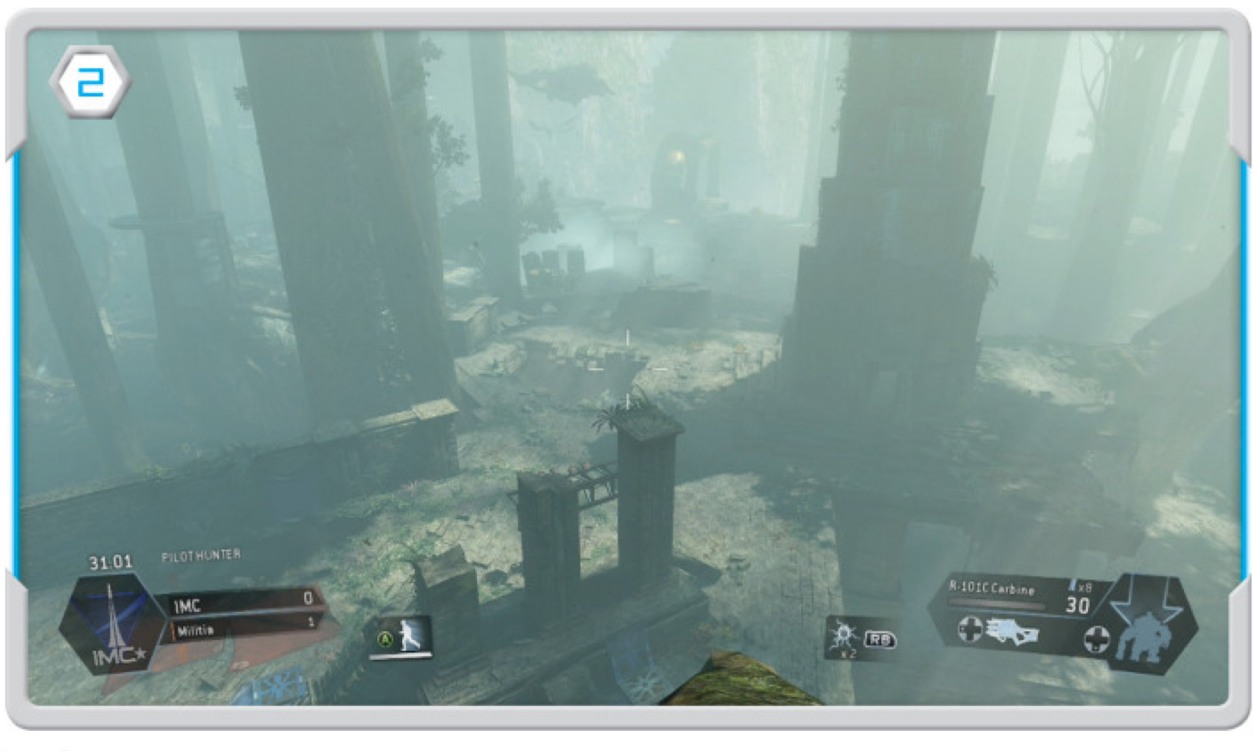
SWAMPLAND

Map Overview

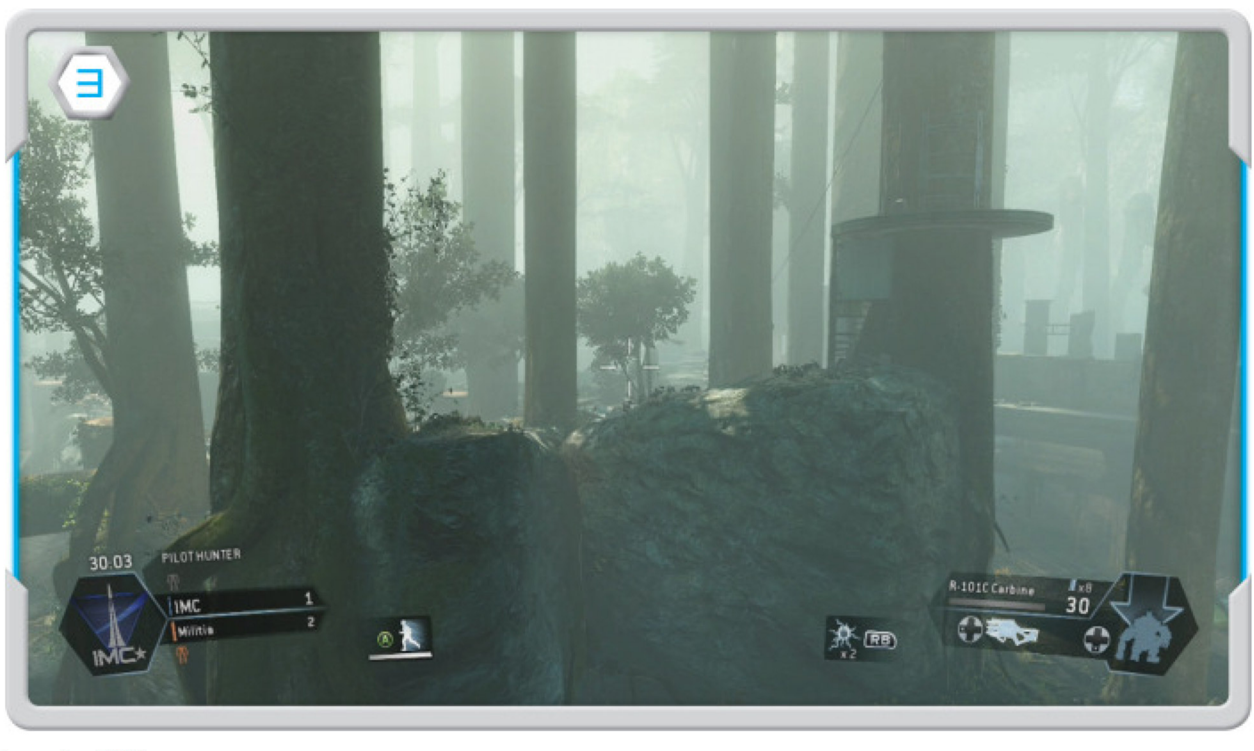




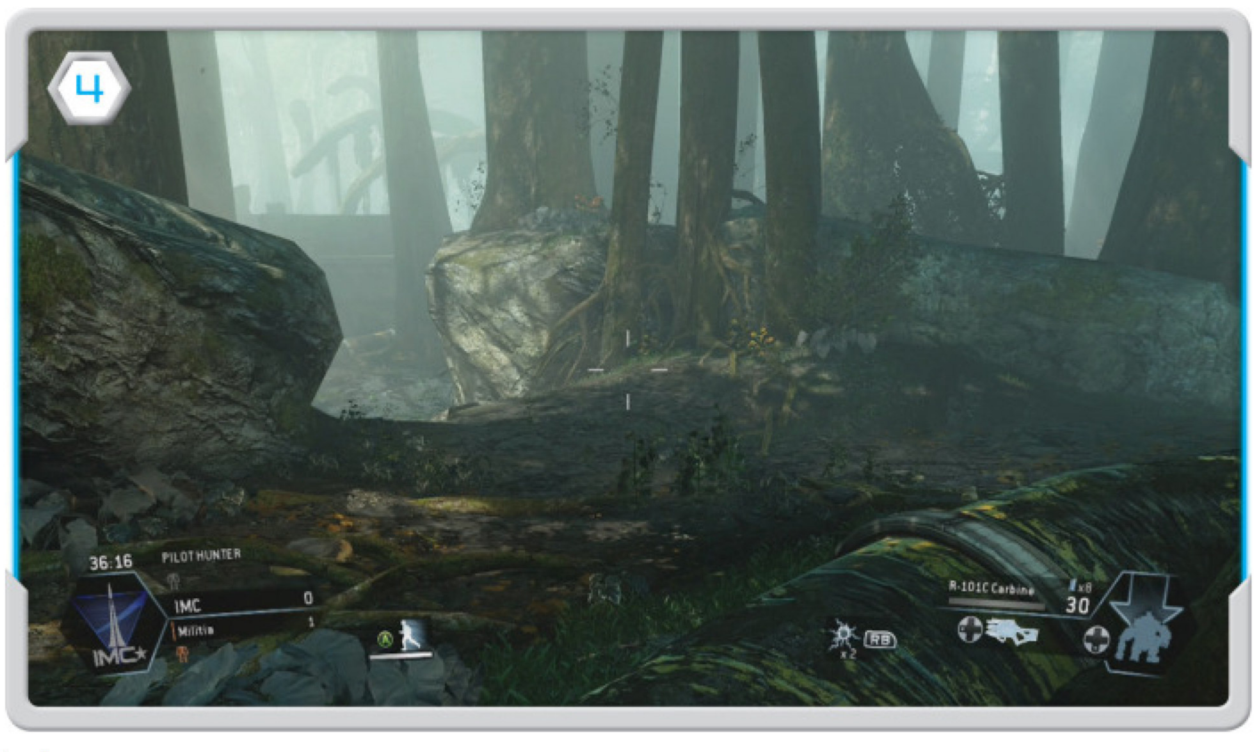
Pump Control



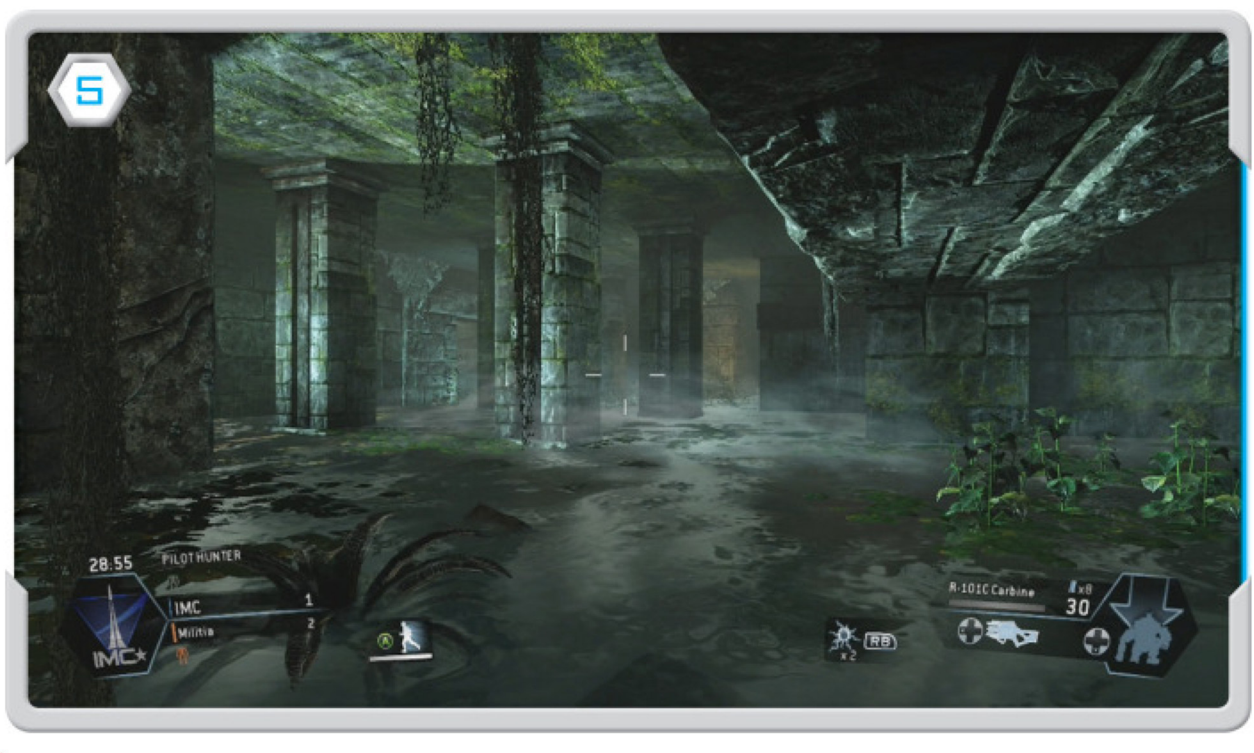
Temple



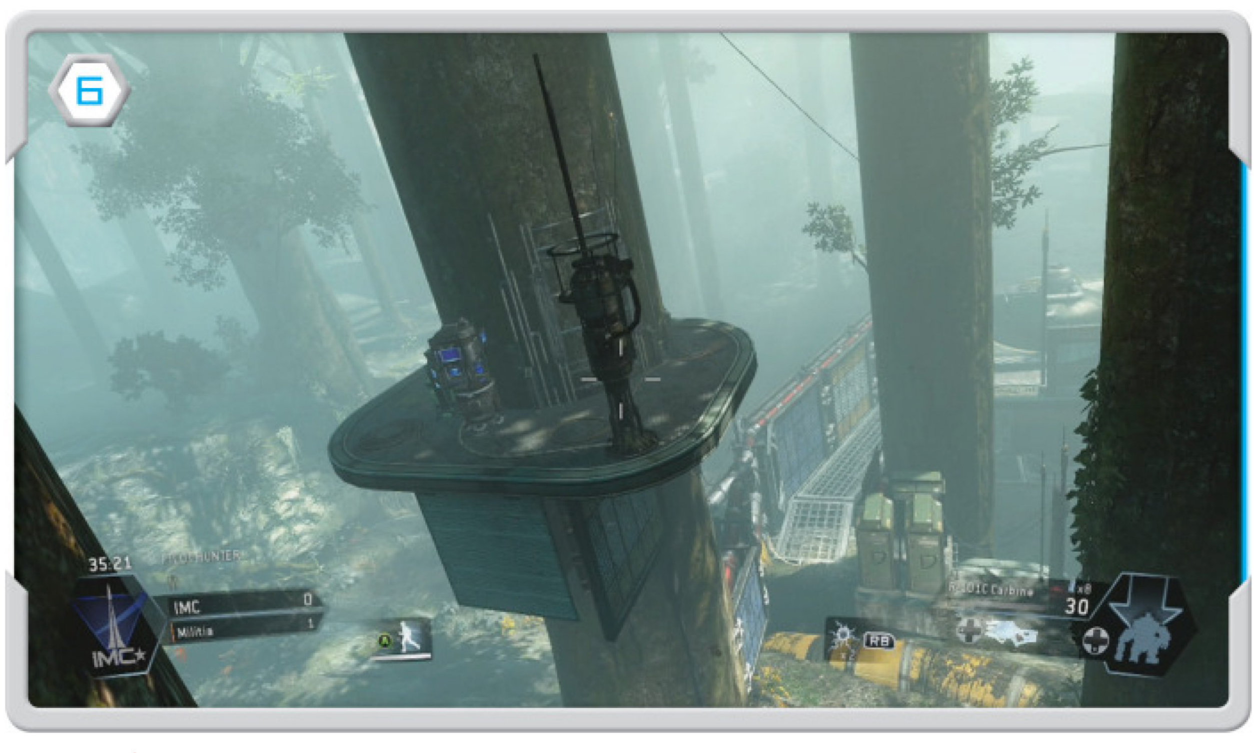
Temple Cliff



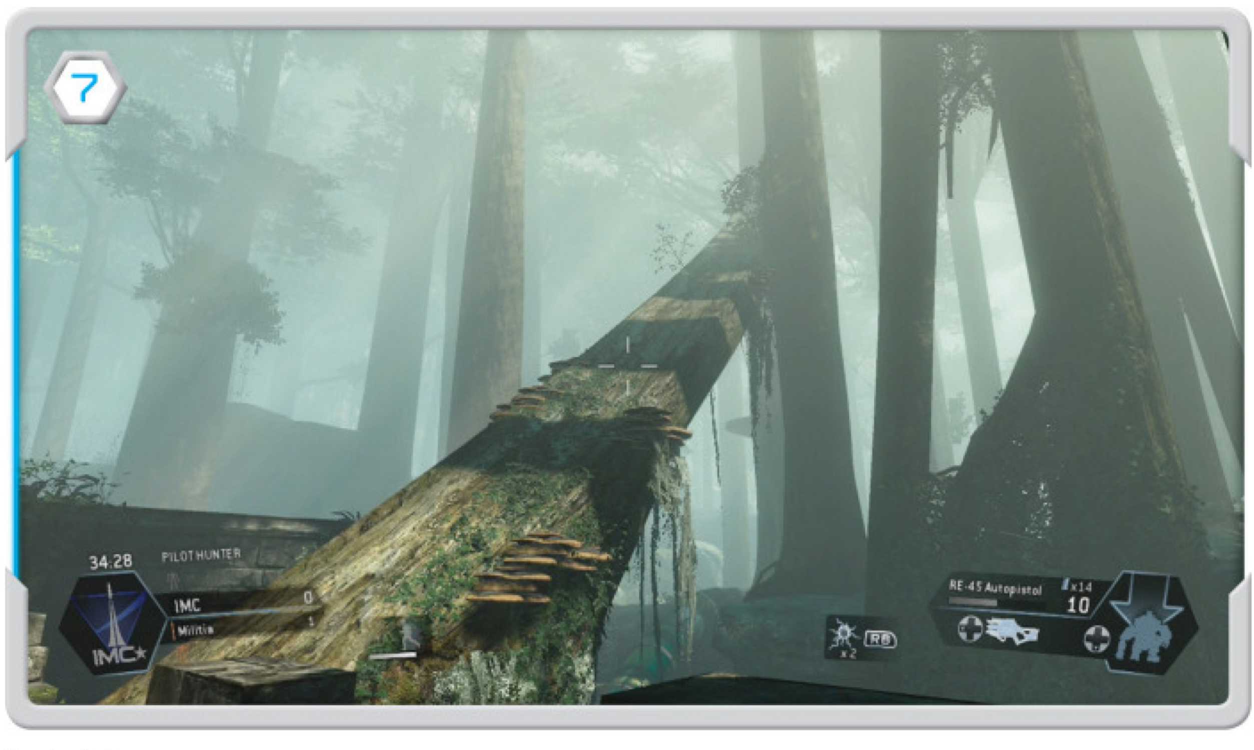
Rocks



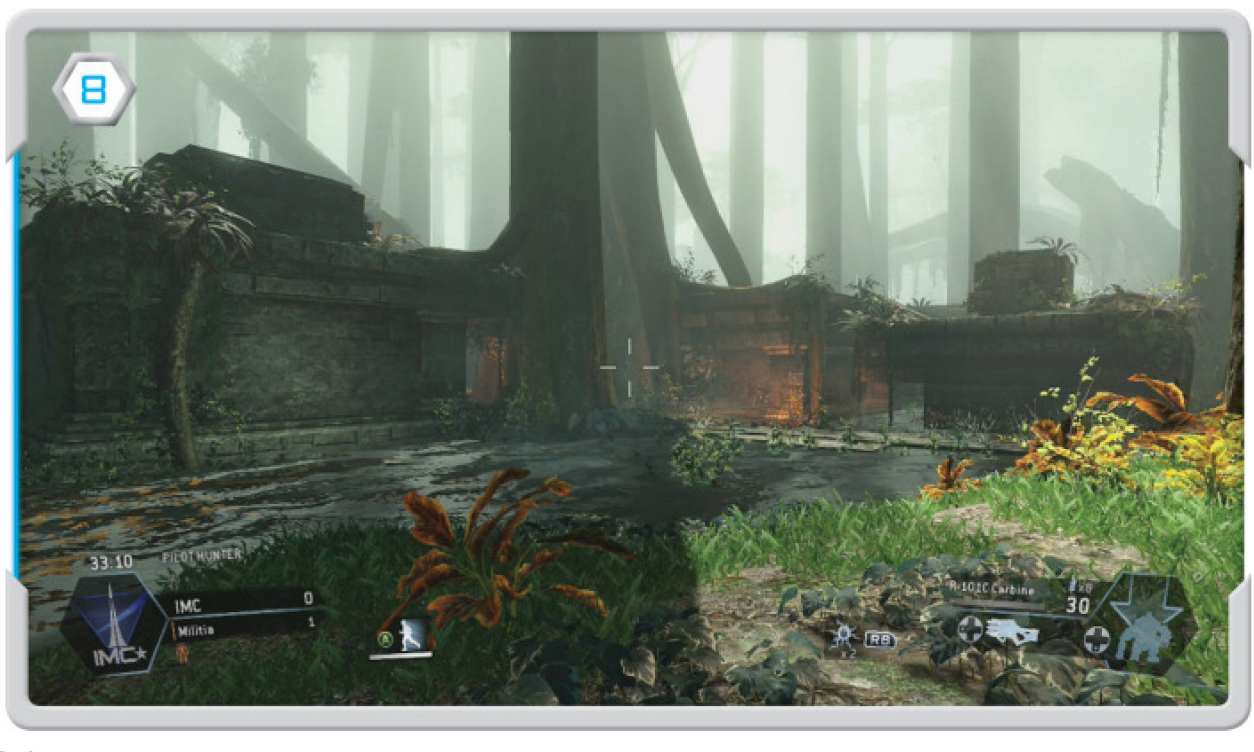
Caves



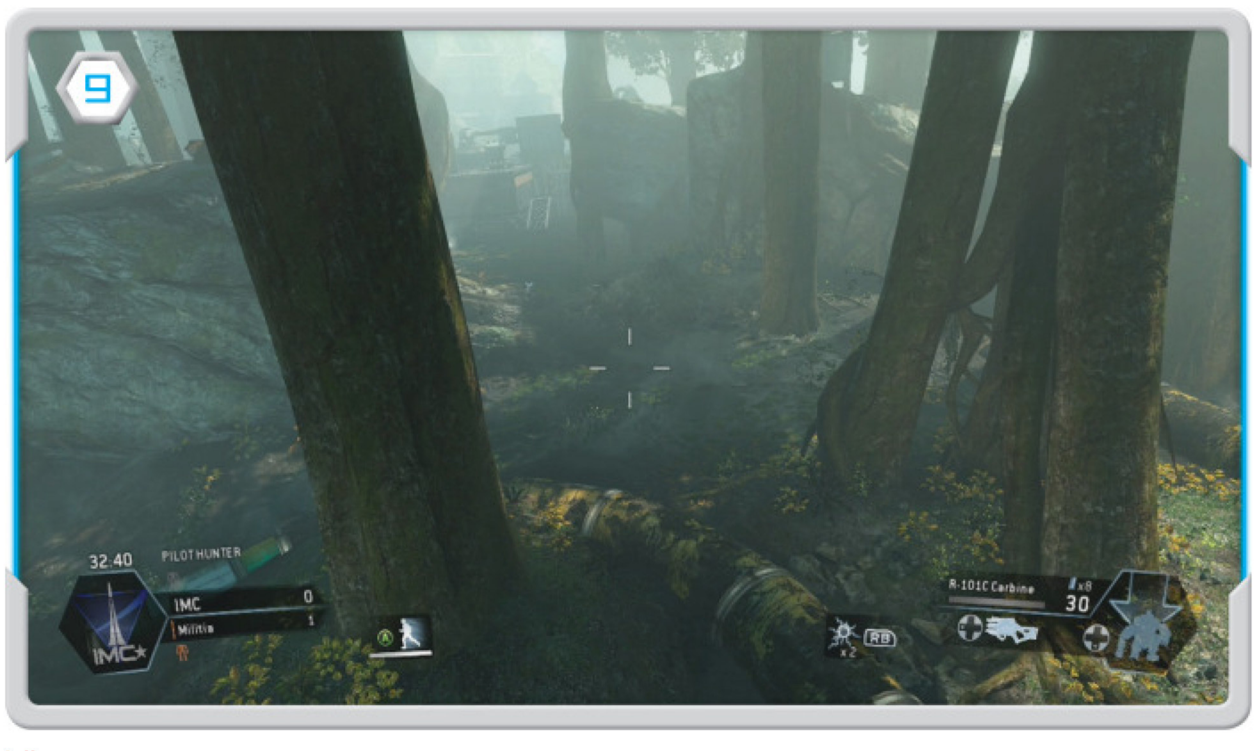
High Tree Stand



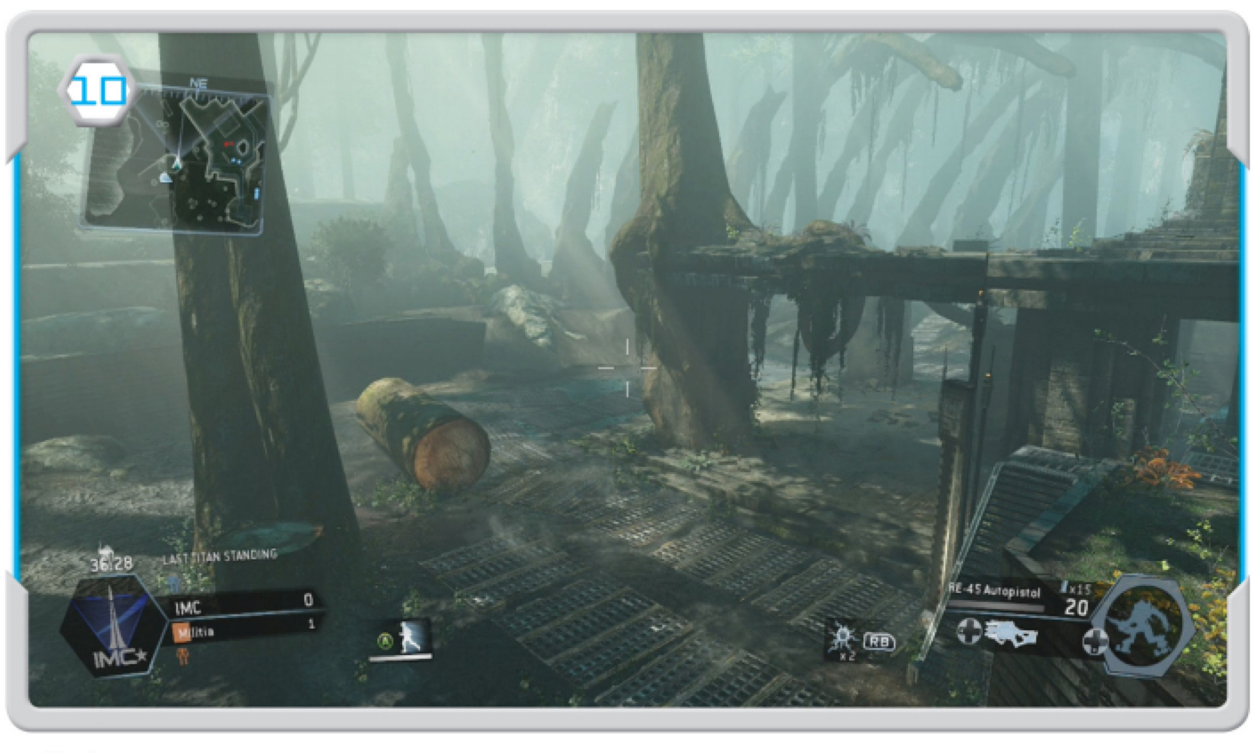
Slanted Tree



Ruins



Valley



Log Path

In summer of 2011 Titanfall was embryonic; Pilots could spam explosions with a trigger pull, Titans spawned and respawned and fire teams roamed the maps getting trampled on. In the midst of this, a multiplayer map was born out of the simple message "Make an MP level in a swamp". After years of twists and turns and false starts, DLC ended up being the perfect time to revisit “Swampland”. The first version of Swampland was an almost completely flat level with yellow fog and towering redwoods. The final version only began to take form after design on Titanfall was finished. At that point, Swampland had been shelved for almost two years while other levels and design work had taken priority.

When a game is complete, however, it becomes one of the most exciting times to work on a map. It’s a chance to build the playground around toys, rather than around imagined and constantly shifting ideas. With Swampland I tried to add a unique experience to Titanfall while staying true to the original themes of the level, like overwhelming nature and its intersection with technology. This was a level born of heavy experimentation and iteration. Initial layouts of the new Swampland added a bunch of IMC buildings, temples and massive infrastructure. While that structure created clearly defined paths and gave Pilots safe havens and places to wall-run, the level lost its personality.

During playtesting of these early variations, something else became clear - the towering trees (which had been pushed to the periphery) needed to take center stage. They were a blast! Titans dodging around massive trunks; Pilots jumping from tree-to-tree like ninjas. All that additional infrastructure had pulled players away from this new and interesting fun that was happening around (and on!) the trees. I shifted the dense forest section to the center of the map, and kept three main structures as anchor points around the perimeter. This encouraged Pilots and Titans to pass through the woods as they moved from building to building. The final design push then focused on small changes to enhance those interactions - adjusting sight lines, making interiors more interesting to fight over, encouraging flow, and so on.

While I was deep in the iterative design process, art used selected chunks of the level to define a visual style, creating assets and establishing the final look. Constant communication throughout the process kept our goals aligned, and by the time the map was ready, artists were able to take it and very quickly turn gray and green and orange blocks into a work of beauty.

It is one of the most unique, interesting and fun levels that I’ve had the opportunity to work on, and I hope you enjoy it!

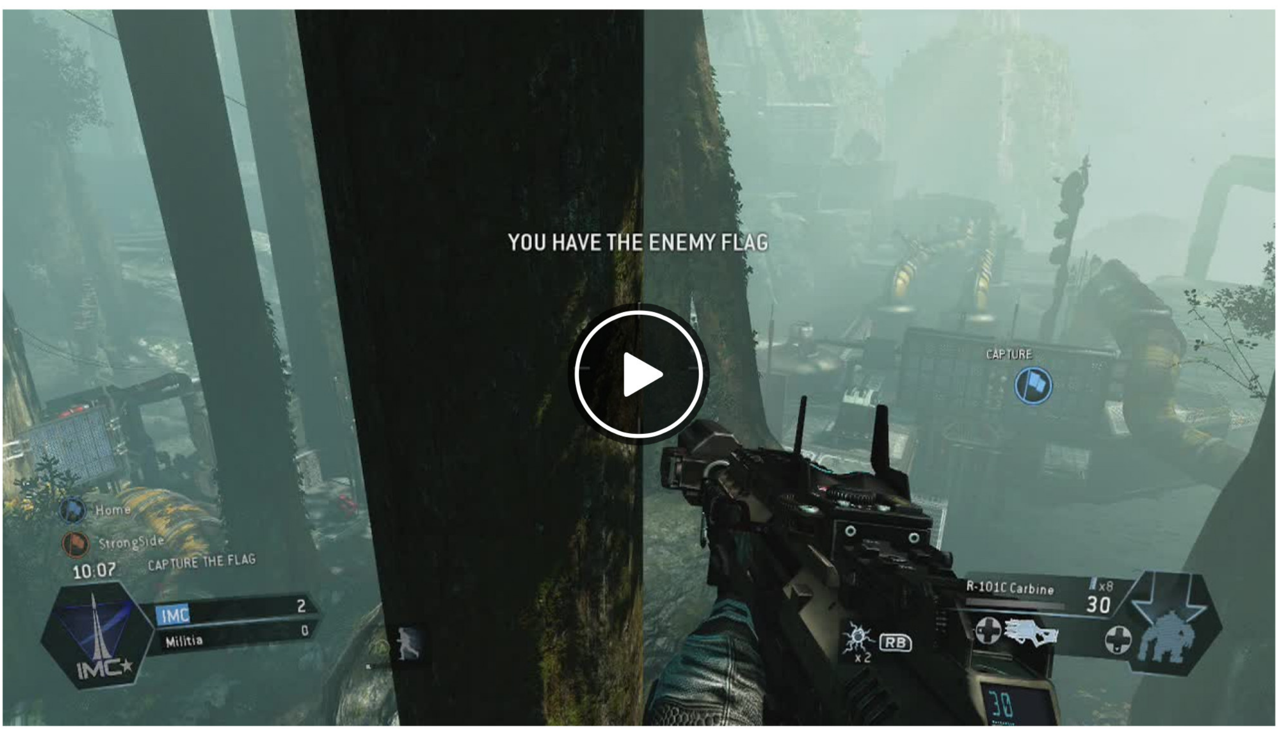
-Chris "Soupy" Dionne, Designer

SWAMPLAND

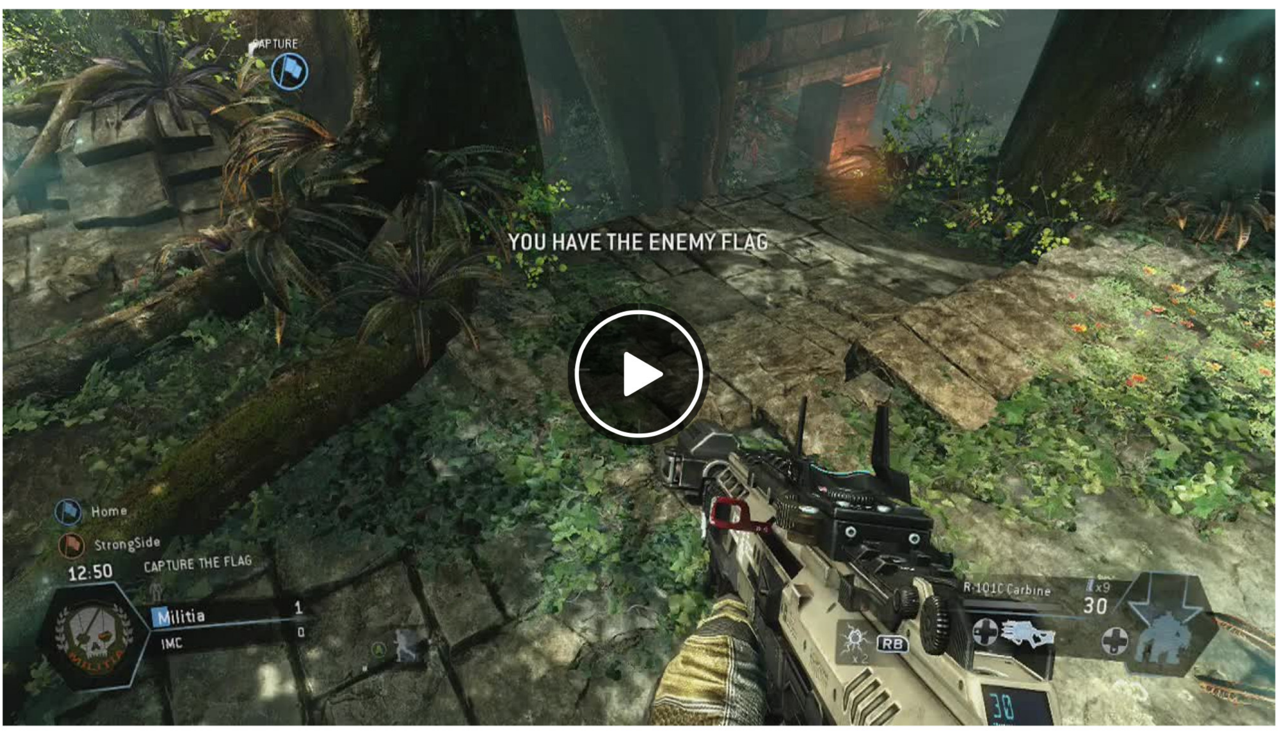
Capture the Flag

Tactics

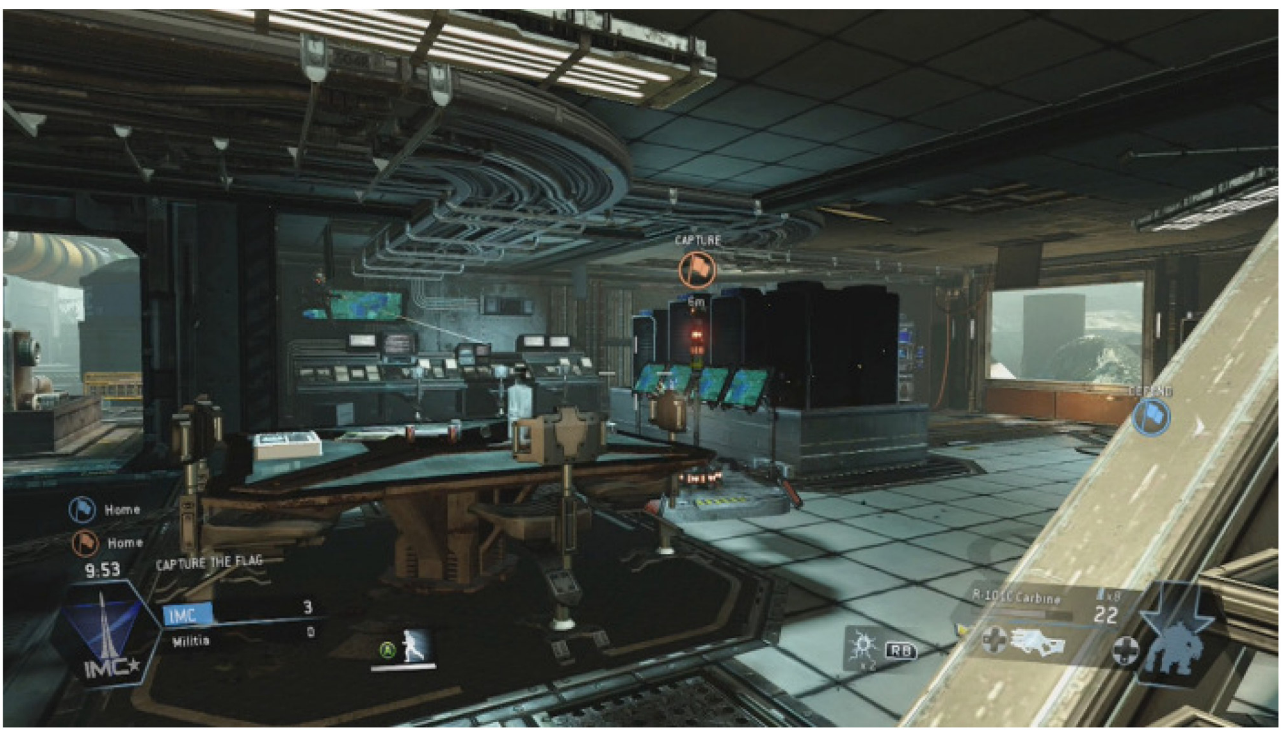
- Swampland is an extremely open map but has many obstacles for a Pilot to really take advantage of wall running and jumping. The trees allow a Pilot to quickly travel from one side of the map to the other. The mass amount of trees also provide good cover when jumping from tree to tree. The Caves provide great cover for a Pilot but a Pilot can also get trapped in the Caves with a flag so be cautious if you attempt to run the flag through the Caves. It is wise to have a friendly Titan waiting nearby to pick the flag runner up.



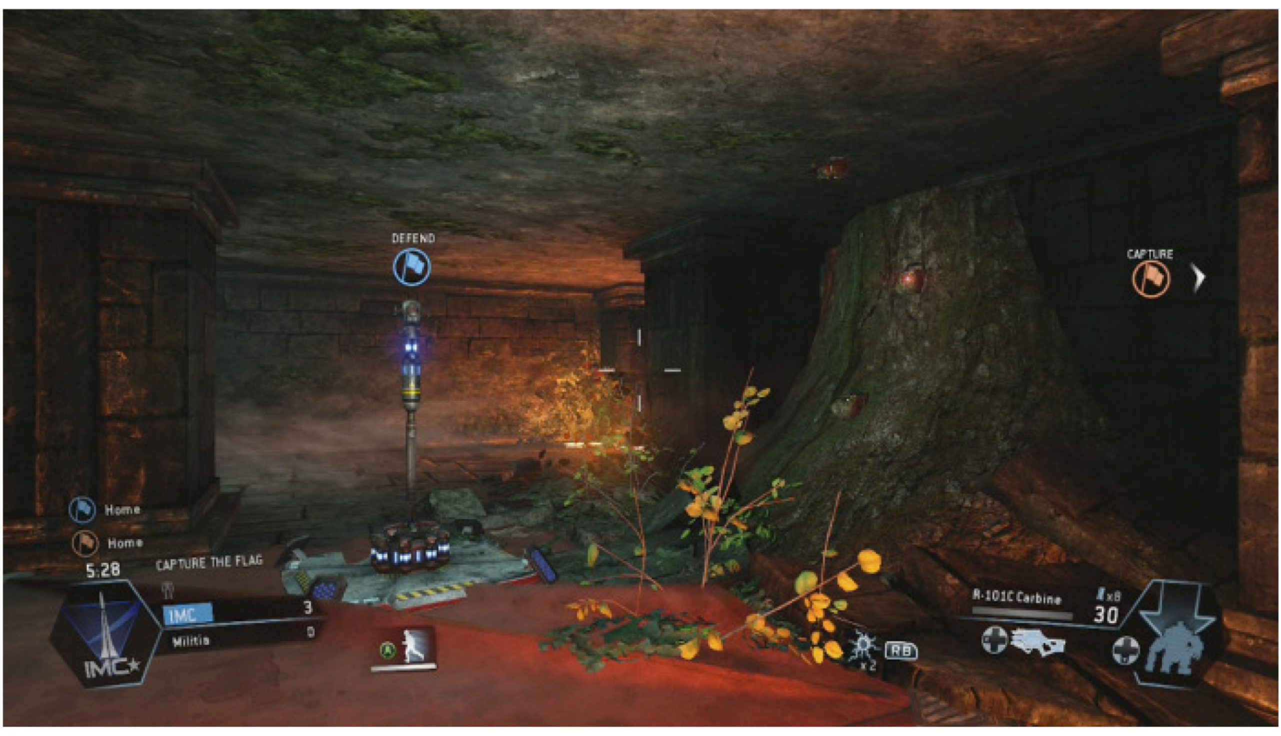
- In this video you can see one of the quickest routes on foot to capture the flag when pulling the flag from Pump Control. Use Stim to further the distance you jump from tree to tree. If you're having a hard time taking this route load up a private match to practice wall running and jumping from tree to tree.



- When pulling the flag from Ruins the flag runner will have a quick and easy flag route to take. Simply take the flag out the back door and wall jump to take the zipline towards High Tree Stand. Once here use Stim and wall jump towards the trees ahead then soar into the Ruins to capture the flag.



- On the computer desk next to a hanging tv monitor is a perfect position to guard the flag within Pump Control. Crouch walk to squeeze back into the corner hiding yourselves from the enemy team. Use Cloak here to hide yourself even more to guard the flag.



- The Ruins is an extremely close quarters area which is the perfect time to have some fun with Satchel Charges. Place them on the tree trunk or near the flag. Enemy Pilots are most likely to speed through to grab a flag only to get a massive explosion to kill them.

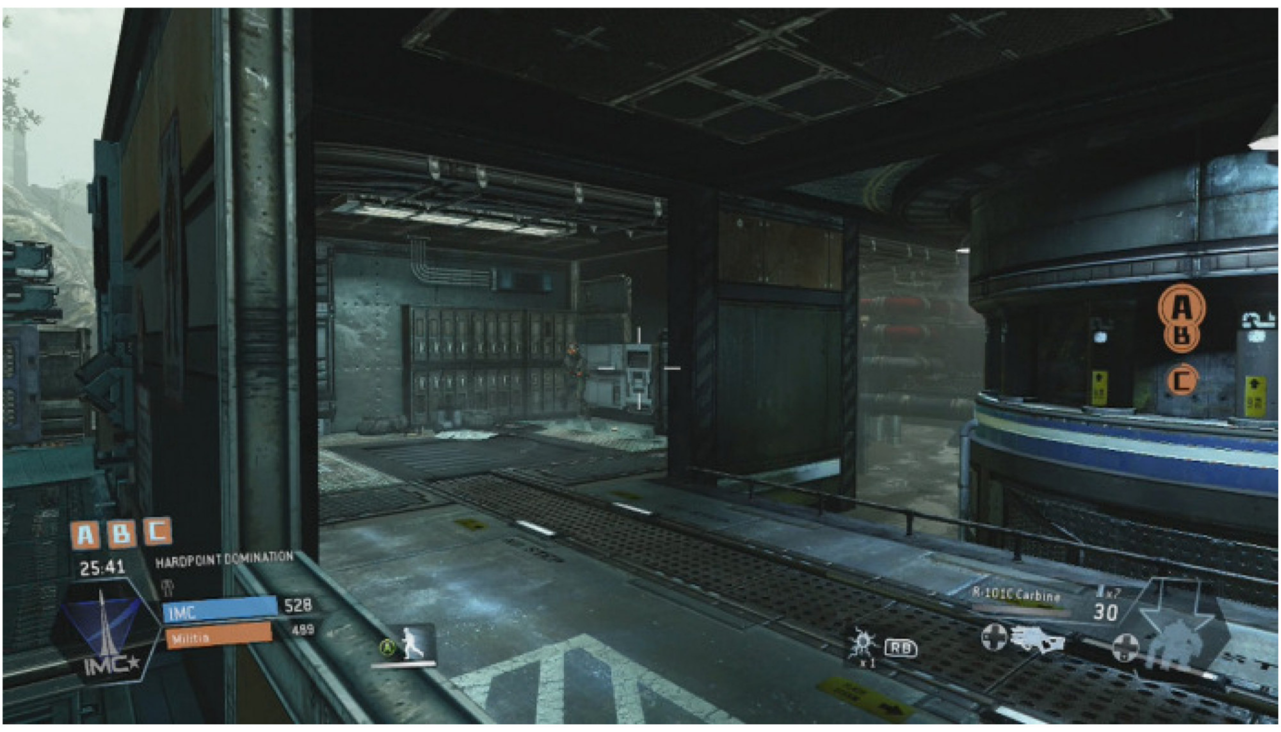
SWAMPLAND

Hardpoint

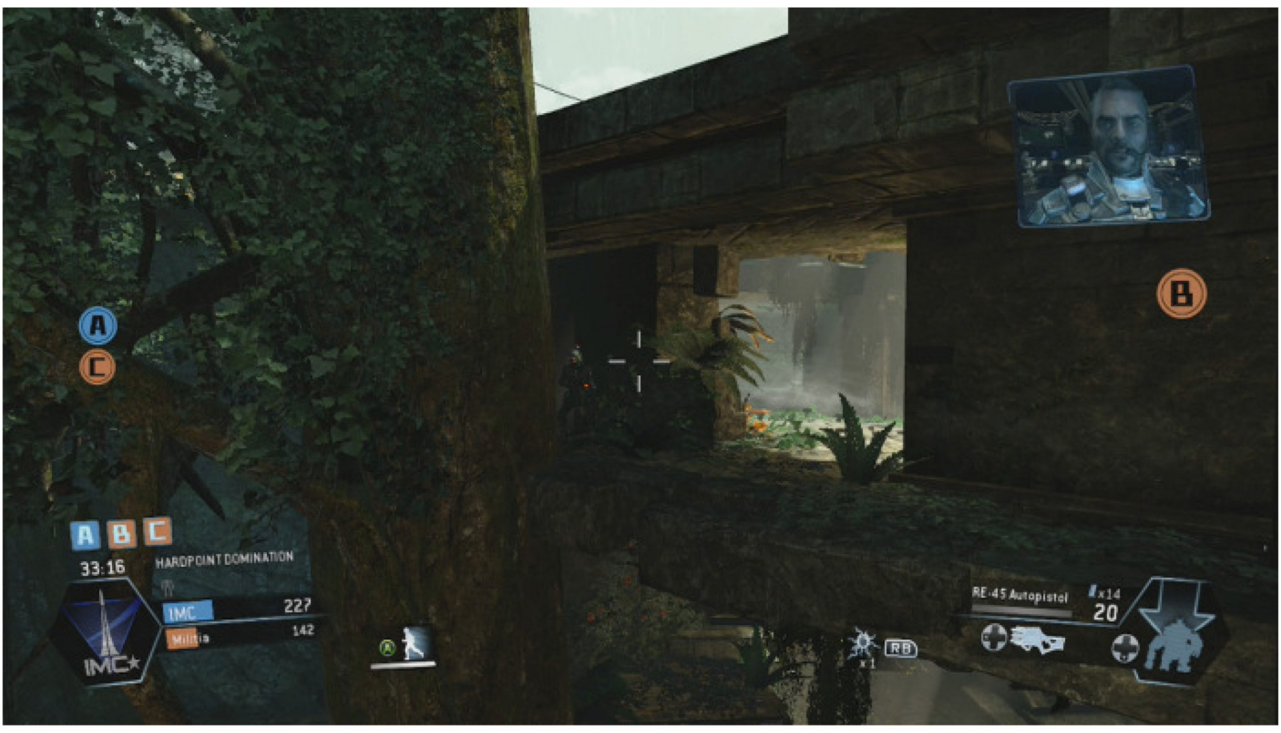
Tactics

- Every Hardpoint on Swampland can be captured by a Titan. Although, a Titan will be extremely exposed when capturing any of the objectives. With this said equip Arc Grenades to disorient any enemy Titans to deal massive damage with your Anti-Titan weapon. Also while playing as a Titan using the Ogre will be a great choice to take on the heavy damage it will receive at a hardpoint.

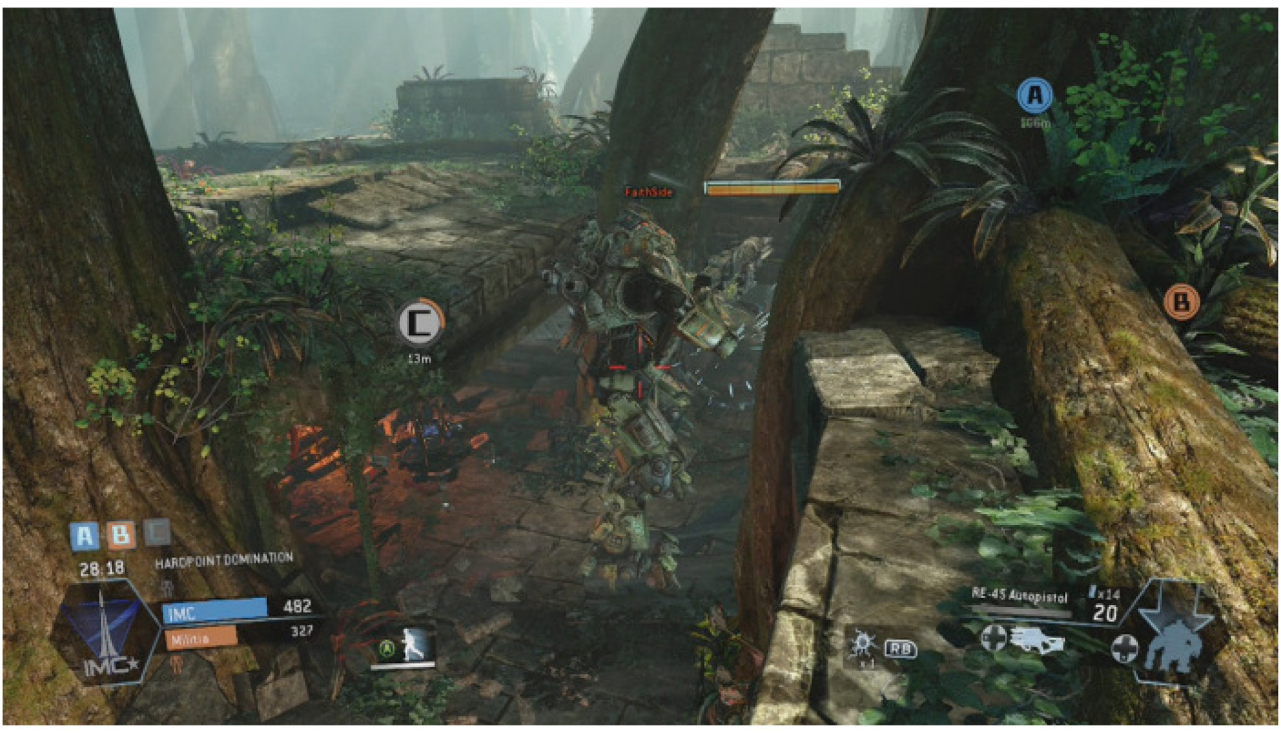
- Titans will control the flow of this map by moving in pairs of two and capturing the objectives. Equip the Cluster Missile to kill enemy Pilots hiding within a Hardpoint.



- Inside Hardpoint A is a room with lockers which is still inside the capture radius of the objective. The locker room is a safe place for a Pilot to capture Hardpoint A since there are only two entrances into this room. A Pilot will not have to watch his back and can pan from one entrance to the other awaiting incoming enemies. Titans can only shoot into this room with a Cluster Missile.



- Outside of the second level window of Hardpoint B is a small cubby hole which is just barely inside the capture radius. This position is the perfect sneaky spot to capture Hardpoint B as a Pilot. Stay perched into the back corner to keep yourself completely hidden. Enemy Pilots are sure to be clueless running around the objective looking to find your position.



- Hardpoint C's capture radius is massive allowing Pilots to capture from almost anywhere inside the Ruins. A Titan can capture this objective but only at a small opening in the Ruins. A Titan is extremely exposed while capturing Hardpoint C and doesn't have good vision to attack any Pilots inside the Ruins. Using the Ogre and its Shield Core at Hardpoint C will be extremely benefical. As a Titan you'll want to capture this objective and move on towards another Hardpoint before you are destroyed.

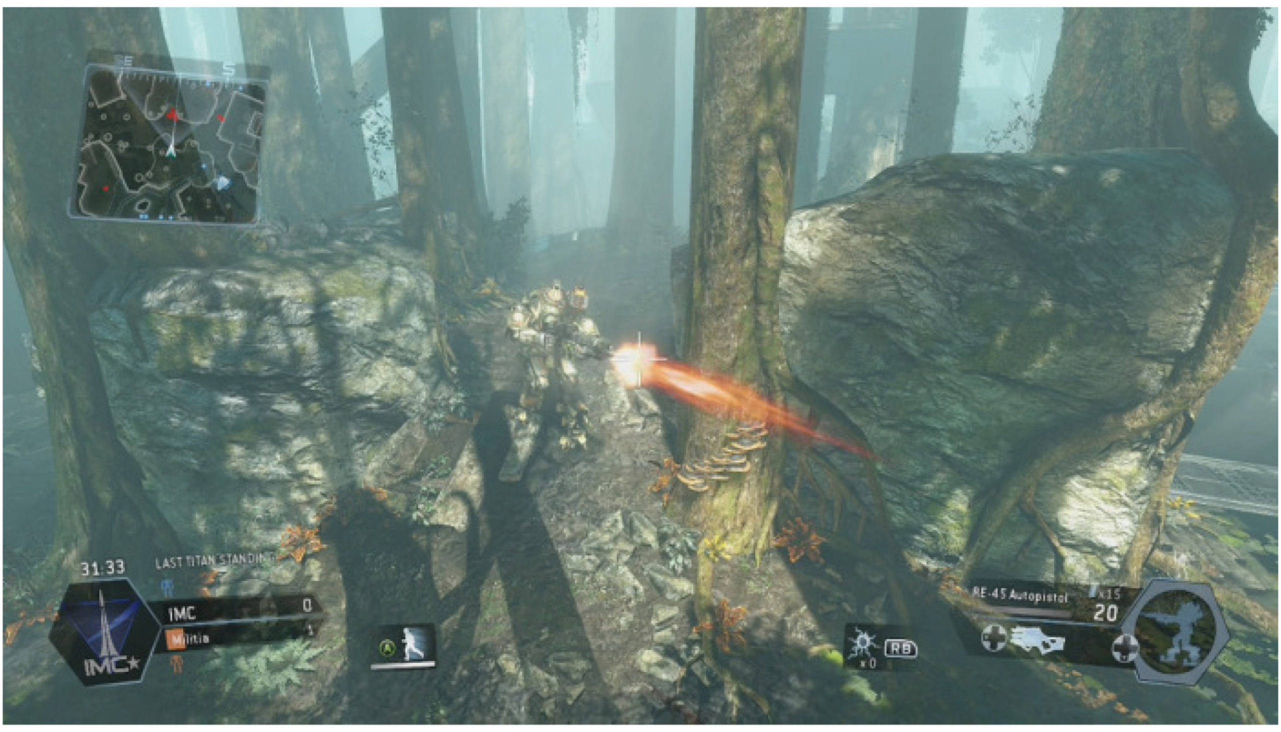
- With the many Titans capturing Hardpoints throughout the game use the Burn Card Shock Rocks to aid your constant battle against enemy Titans or have your team unleash your arsenal of Titan Burn Cards to overthrow the game.

SWAMPLAND

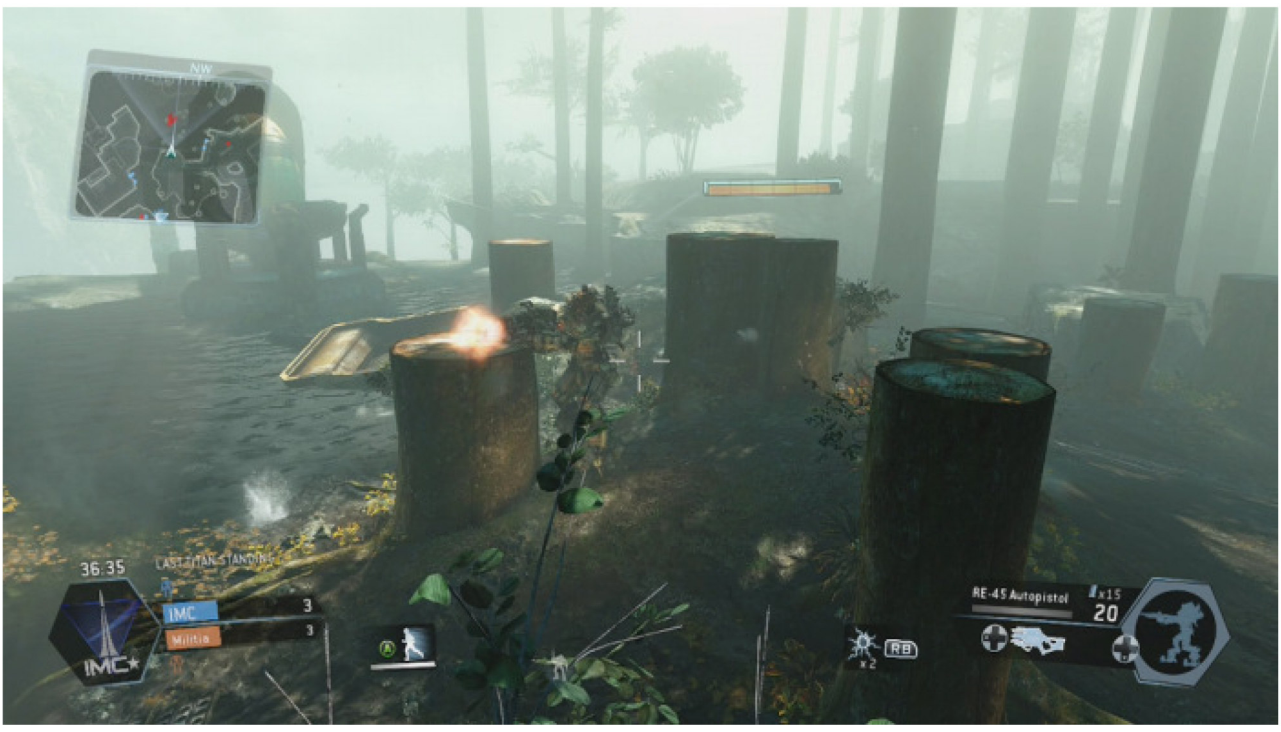
Last Titan Standing

Tactics

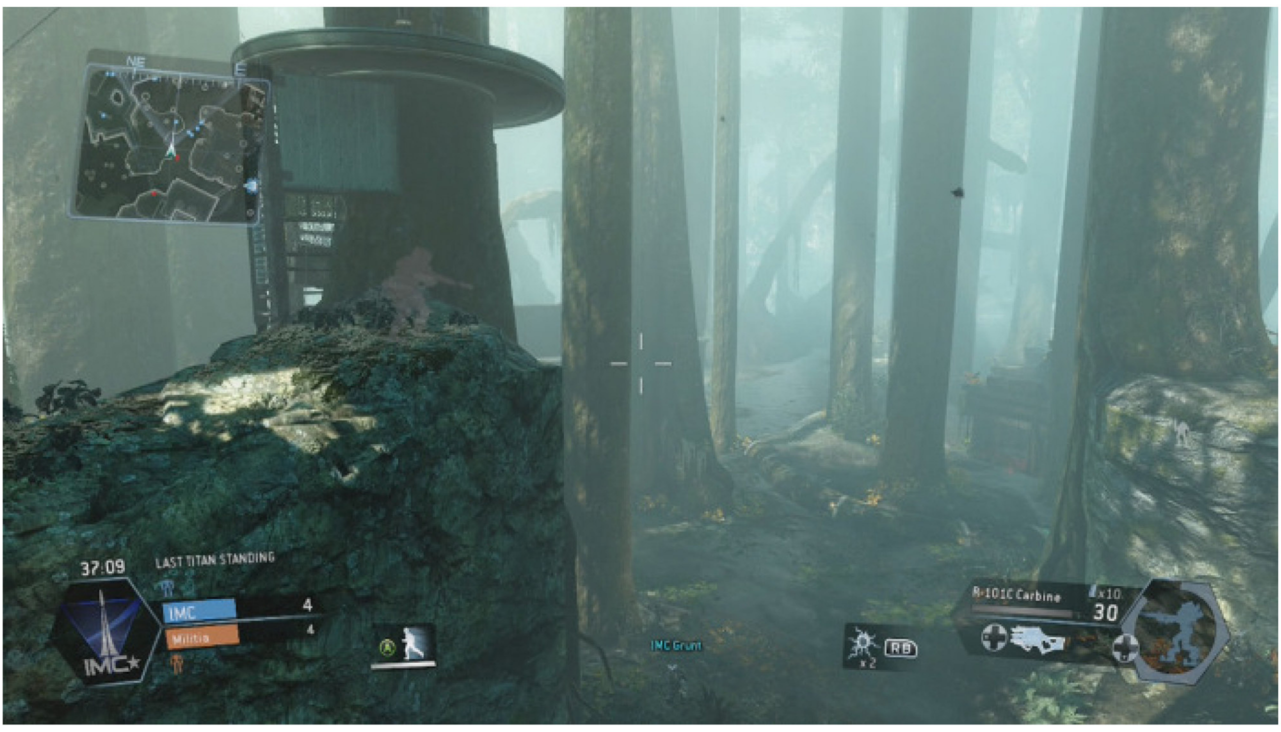
- Swampland has many open areas around the outside of the map but has a close quarters area in the center of the map. This makes for a few ways a team can play Last Titan Standing on Swampland. One way is to have an entire team equip long range Titan weapons and stay as far away from the enemy team as possible by staying around the perimeter of the map. The enemy team will be forced to make a push and by the time the enemy reaches the perimeter they will already be low shields. Another way a team can play is to equip a mixture of Titan weapons on the team and gain control of the center of the map but also send two friendly Titans towards Log Path to watch the flank. This will push the enemy team back to their side of the map. Once multiple enemy Titans are weakend make a controlled charge towards the enemy and work together to take out the enemy Titans quicker.



- At the start of the match rush three Titans towards the center of the map and gain control of Rocks. Controlling Rocks will keep pressure on the enemy team and keep the enemy team pushed back on their side of the map. Rocks also has great cover to regain shields if your Titan is weak. Also, at the start of the match friendly Titans should also be pushing toward Log Path to stop any flanks.



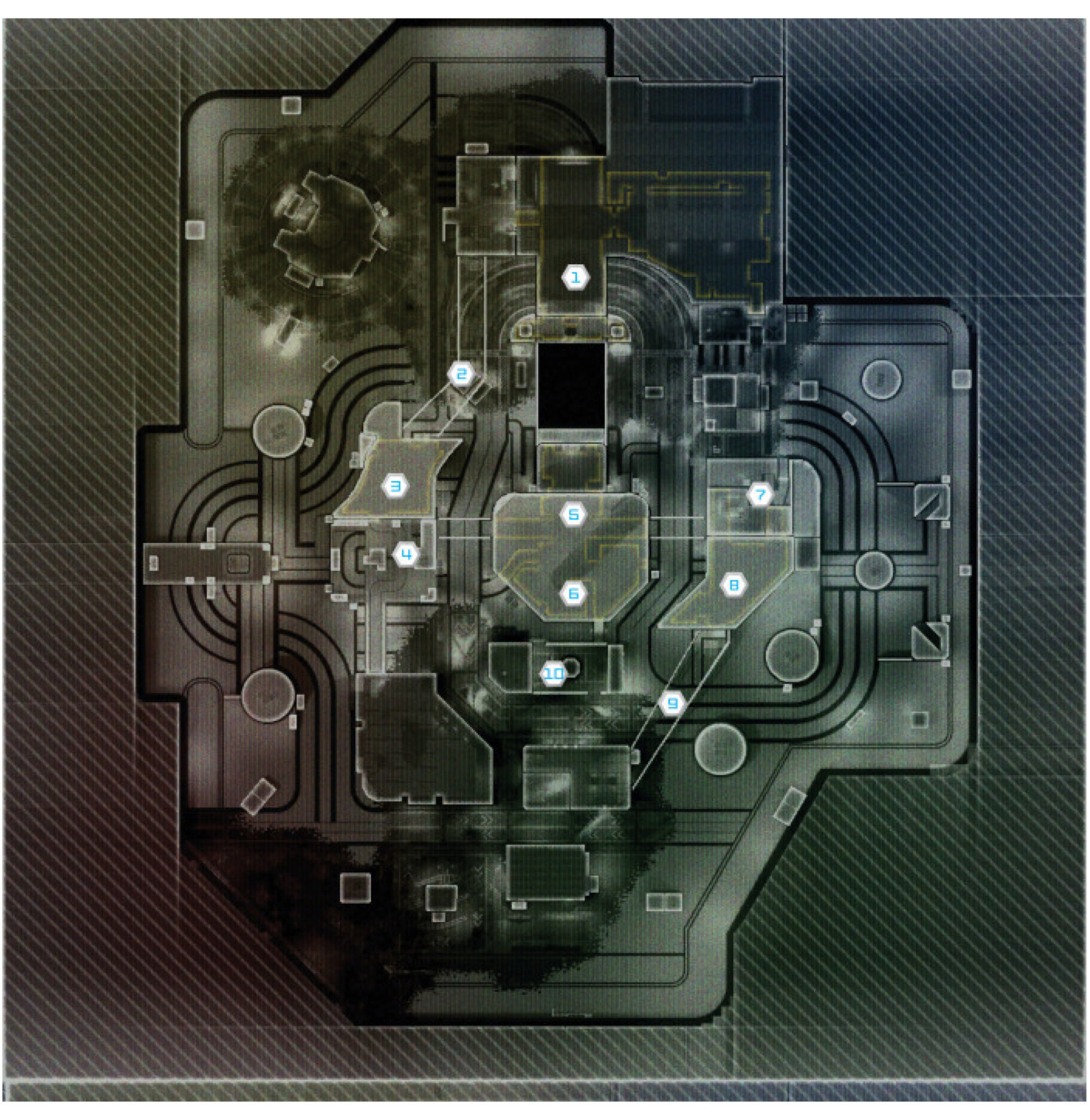
- Use the many trees and tree stumps for cover when the opportunity presents itself. These trees will make a Titan take much less damage and be a much harder target to hit since only the Titans head will be exposed. These trees and tree stumps can be game changers if used corrctly. Another great tactic to use with the terees is peek shooting. Poke out to lay down some steel then quickly dash behind the tree for cover.

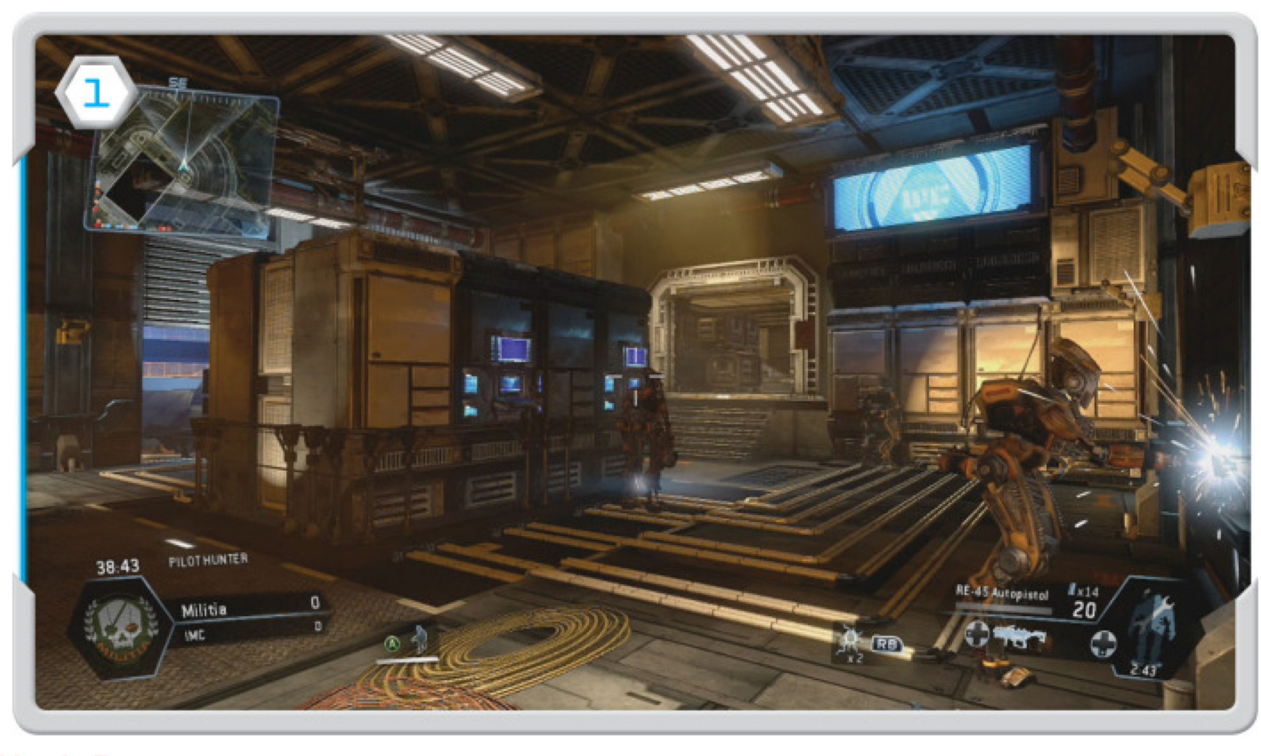


- As a Pilot equip Cloak and Arc Grenades. Cloak is hard to spot on Swampland with the mossy green screnery. If you have lost your Titan but survived as a Pilot work with a friendly Titan and assist a battle with Arc Grenades. Arc Grenades can be the winning factor in a major battle.

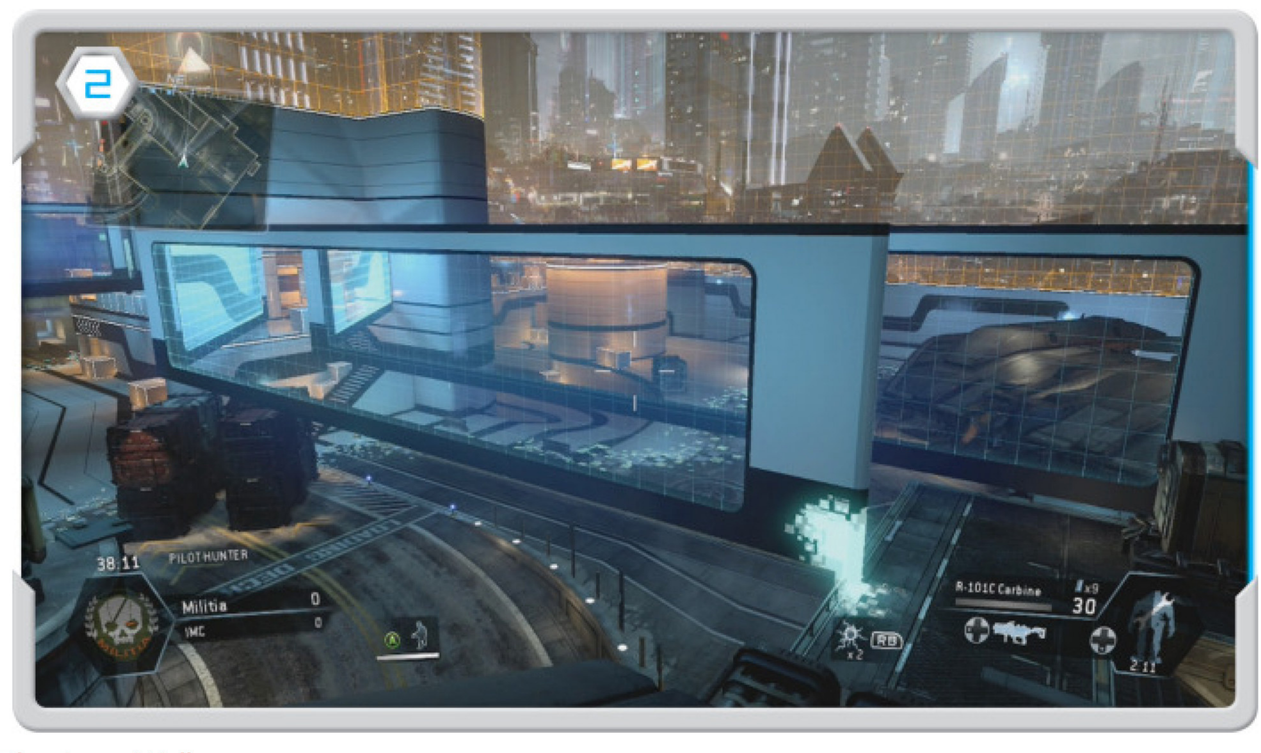
WAR GAMES

Map Overview

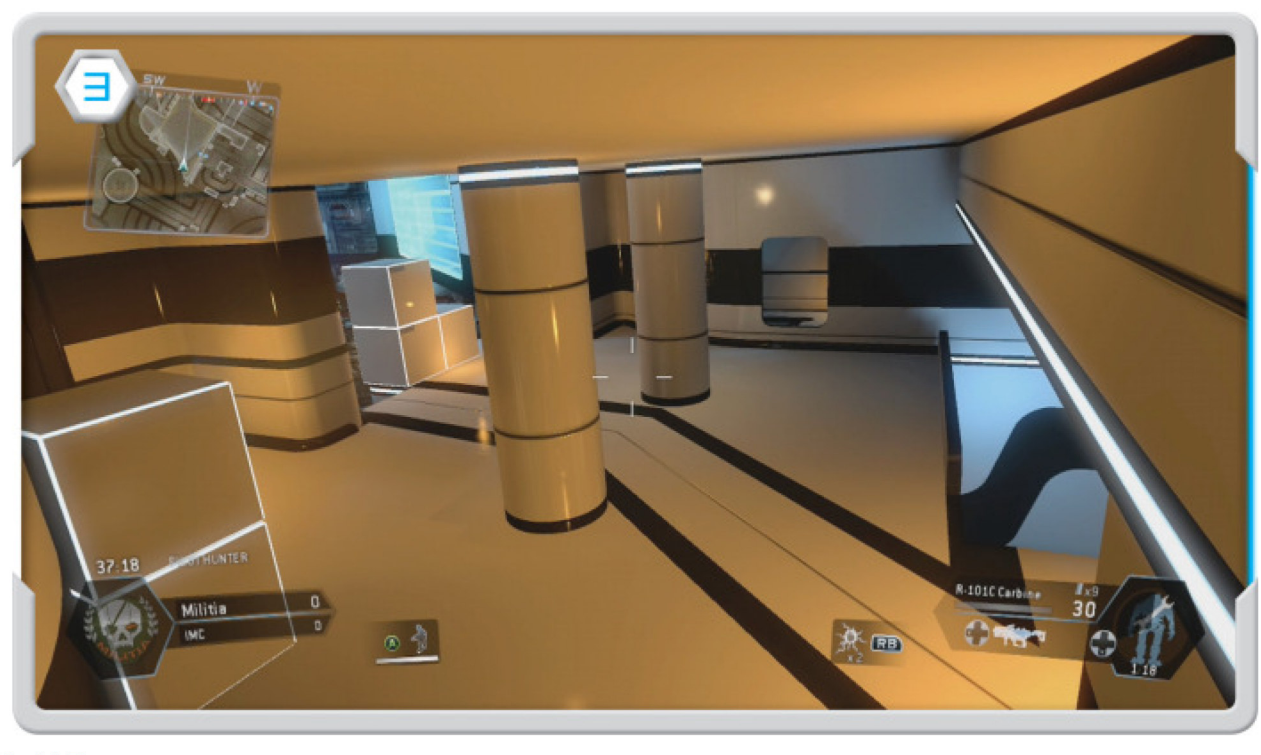




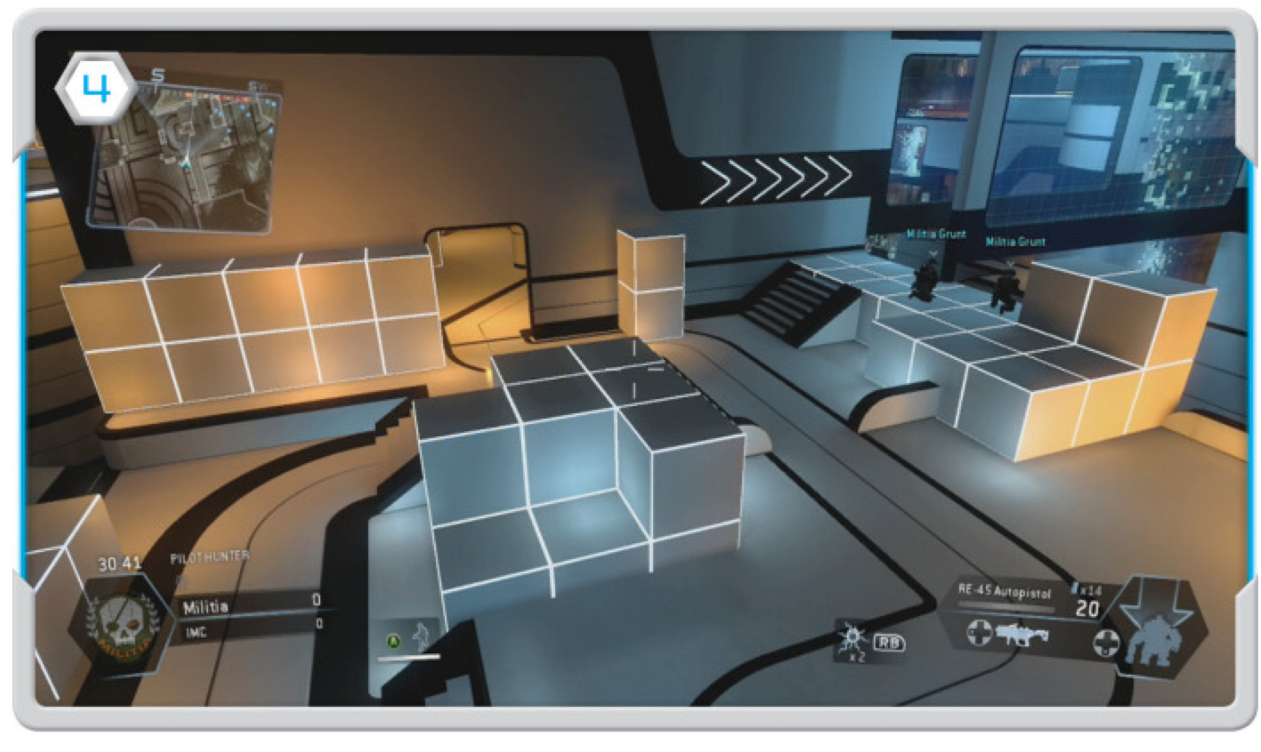
Marvin Room



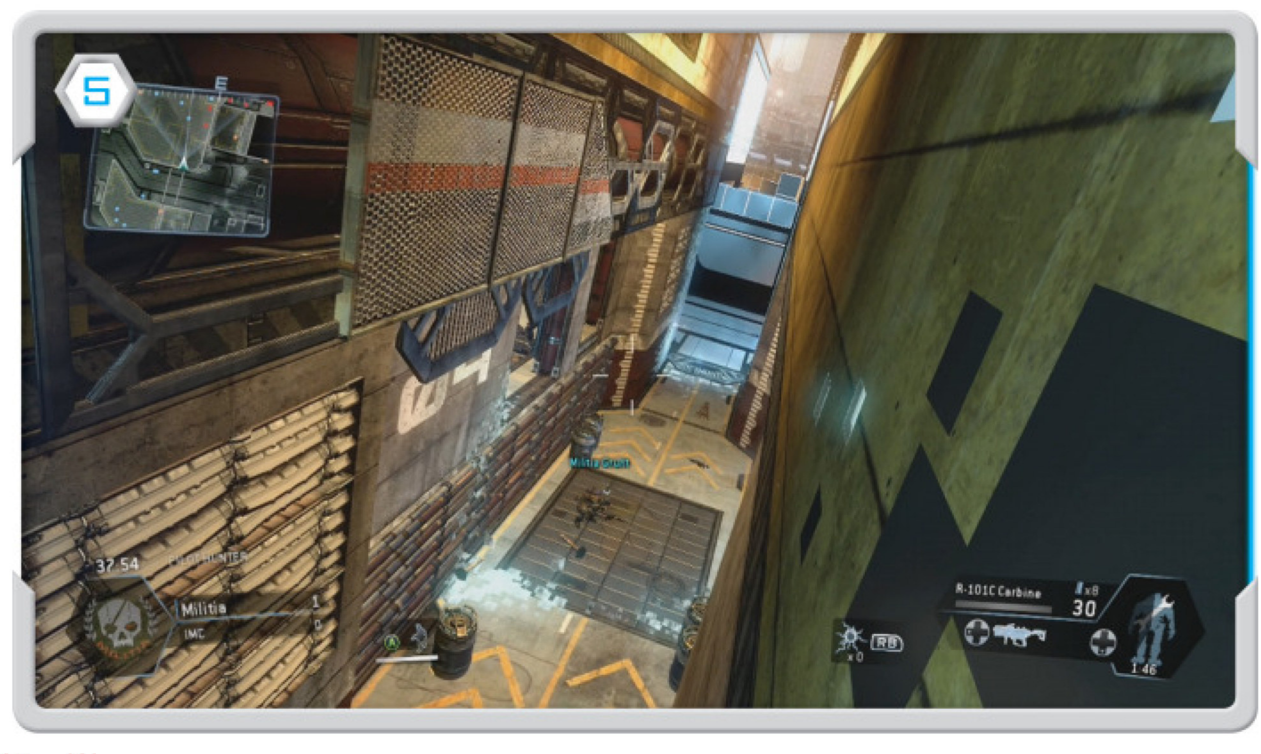
Blue Long Walls



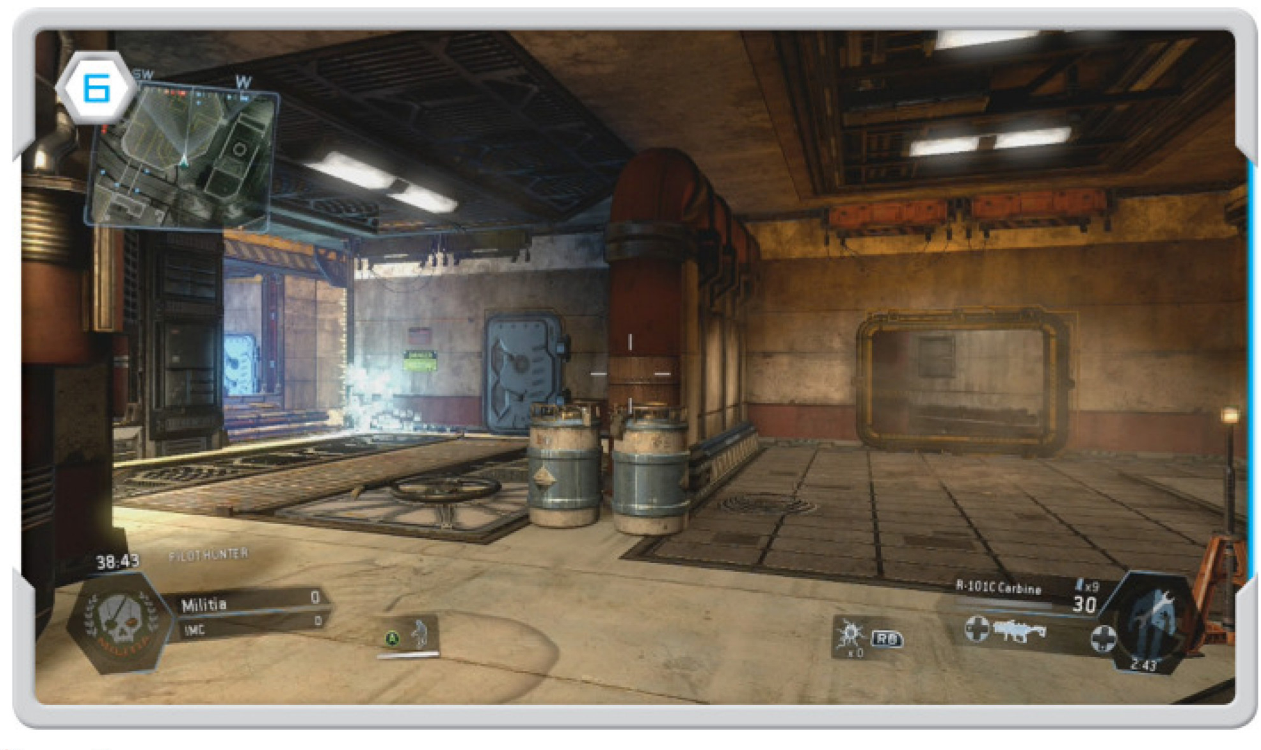
Gold Room



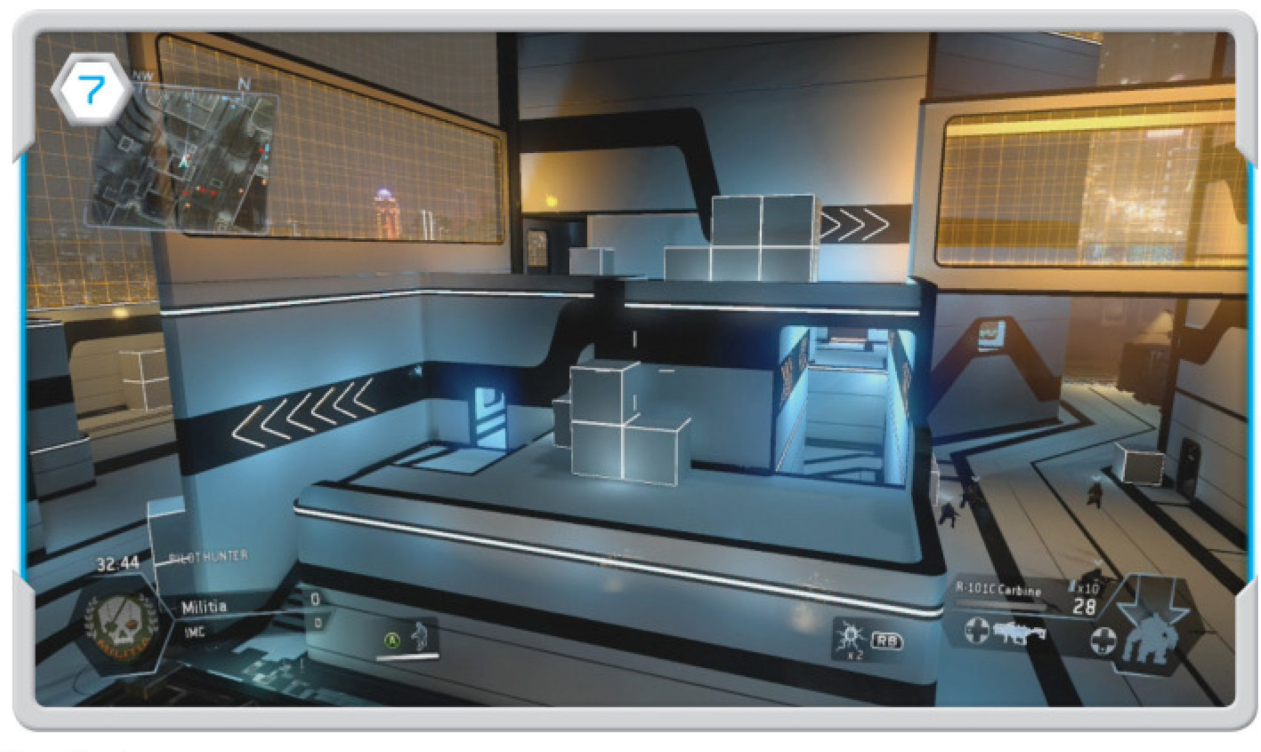
Gold Blocks



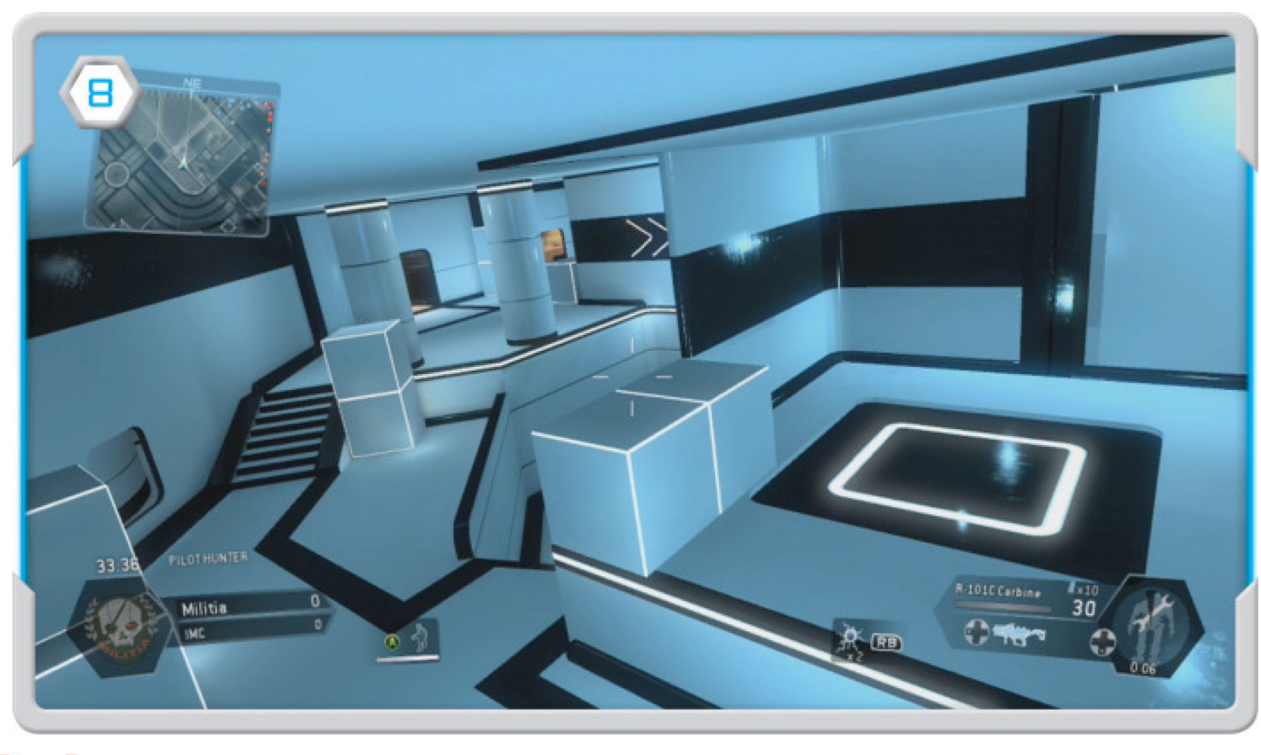
Alley Way



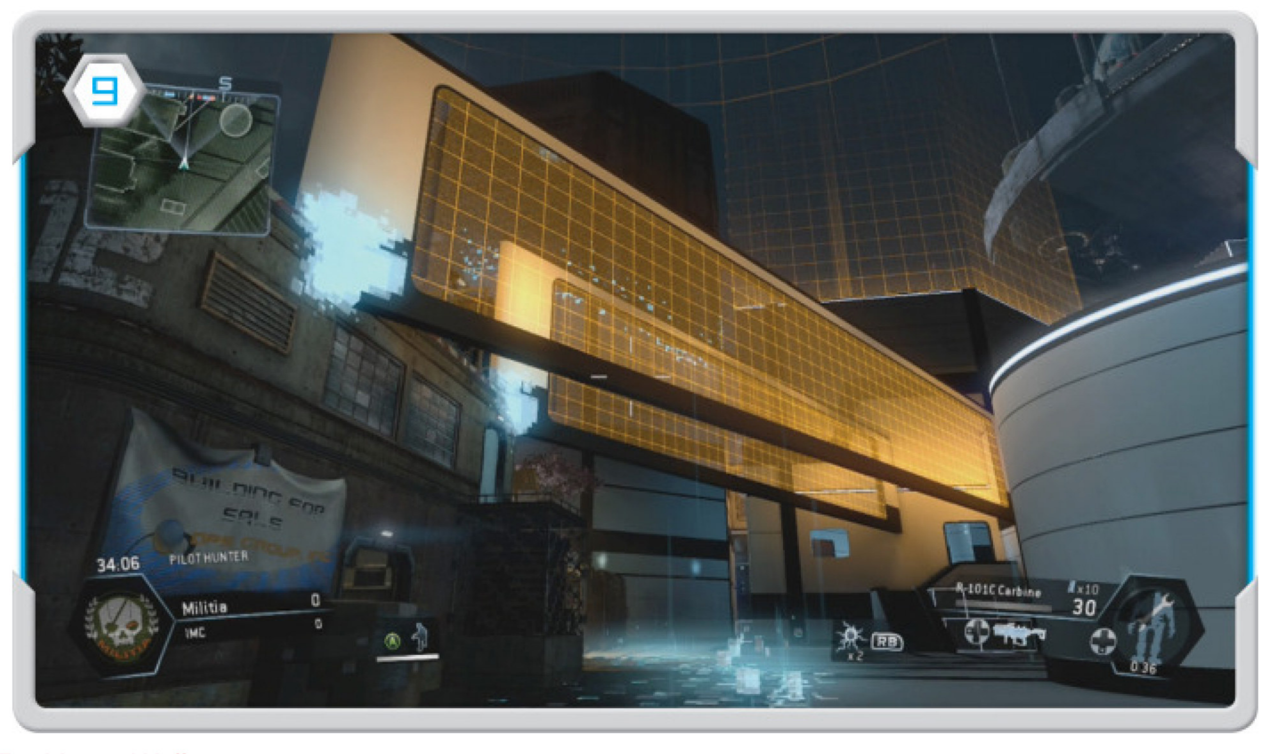
Steam Room



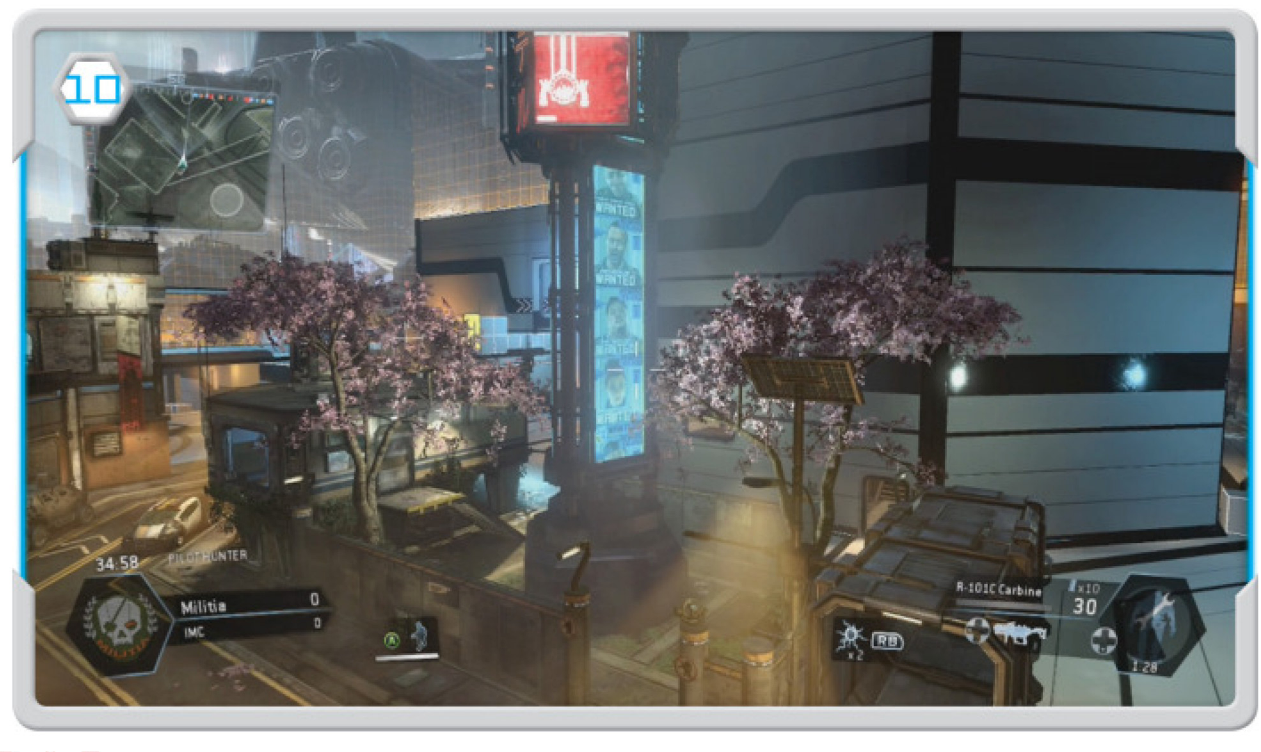
Blue Blocks



Blue Room



Red Long Walls



Radio Tower

War Games is a new map for Titanfall, based in a virtual world where Pilots compete in simulated environments of Angel City, Rise and Airbase Sierra. When brainstorming ideas for the first Titanfall DLC map pack, the concept of a level in the training mission simulator got a lot of people excited. Designers imagined a level that was smooth, clean and abstract - a perfect place to design easy-to-read battle spaces and wallrun paths. Artists had images of differently themed areas mixed with digital artifacts and colorful lighting. The concept maintained throughout development was "parkour playground".

The concept of a simulator level allowed for themed areas to act as the hardpoints while the buildings between are in the smooth, featureless style of the training mission rooms. The IMC start in an Airbase-style structure, complete with working Marvins and a tank repair garage. Some areas throughout the map will be "glitching out", providing landmarks that remind you that you're fighting in a virtual simulator.

The middle tower is based off Rise, with small interior rooms connected by a very tight, high wallrun path through the center. Titans can capture this hardpoint, but they will need to enter a very narrow hallway with pilots at every angle and nowhere to run if an enemy Titan decides to attack. This is also a shortcut across the center of the map, but with a high risk factor of being rodeo'ed or trapped by other Titans.

The Militia side is based on Angel City, but with a night time twist. The multiple, spaced out buildings offer a different game play style than the singular, large structures found elsewhere. Rooftop and window¬-to-window fighting is the crux of combat here, with the hardpoint being on the bottom floor of a two-story shop that only Pilots and AI can access.

As a designer, I wanted to have the freedom to place wallrun paths wherever I needed them, to connect important areas together. After running around the training mission looking for inspiration, I realized the colored force fields could make a fun wallrunning panel. These are found throughout the map and sometimes stretch across long distances, above battling Titans below. These are meant to be obvious paths to help encourage players that haven't embraced this new way of traversing maps. Because of the environment, we even used arrows to help guide players where we wanted them to run.

We use heatmap technology to track what our players are doing during play tests. This heatmap shows where players are wallrunning the most in War Games. You can see when compared to one of our most wallrunning friendly maps, Rise, it offers a lot of fun traversal options.

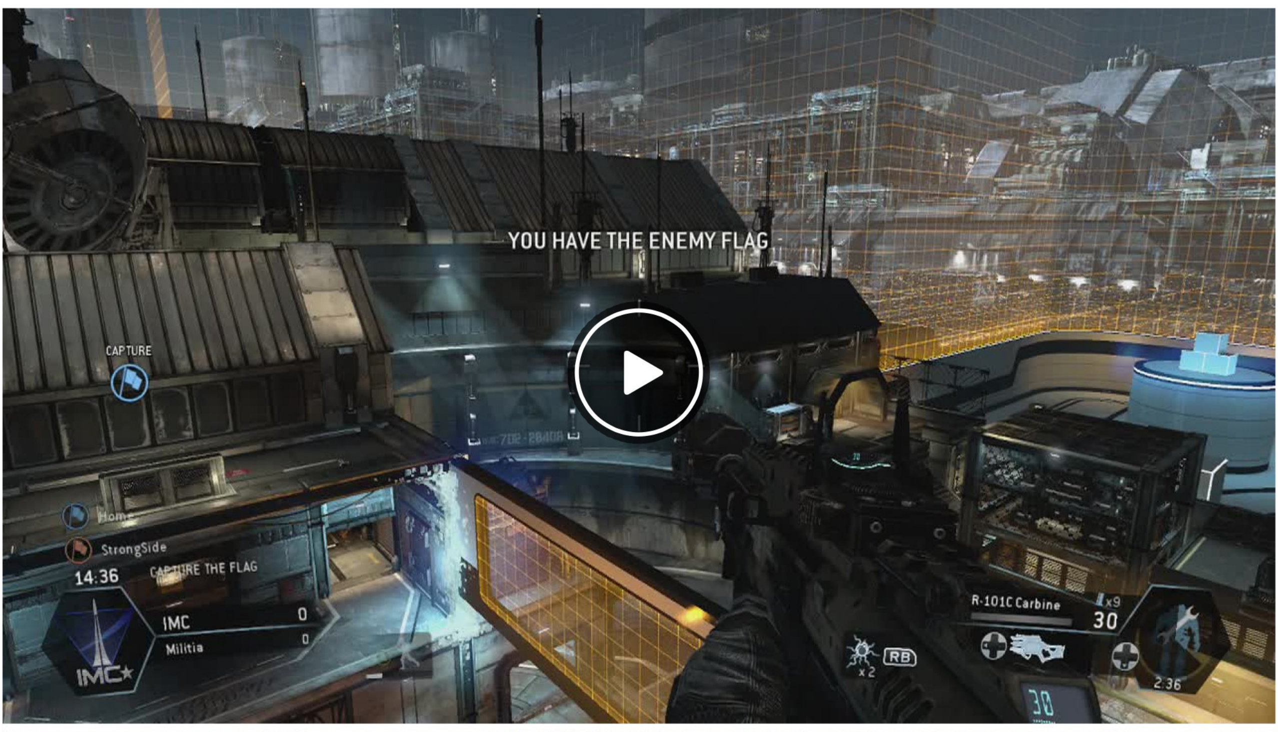
But besides Pilots, we also have Titans to consider when building a map. I wanted to use the clean simulator style to give Titans a more competitive field for Last Titan Standing. On the outskirts of the level, paintball style fields are designed clutter-free to make enemies easy to spot and paths easy to discern. Titan spawn points push players into these areas, while also allowing flanking Titans to travel through the center of the map.

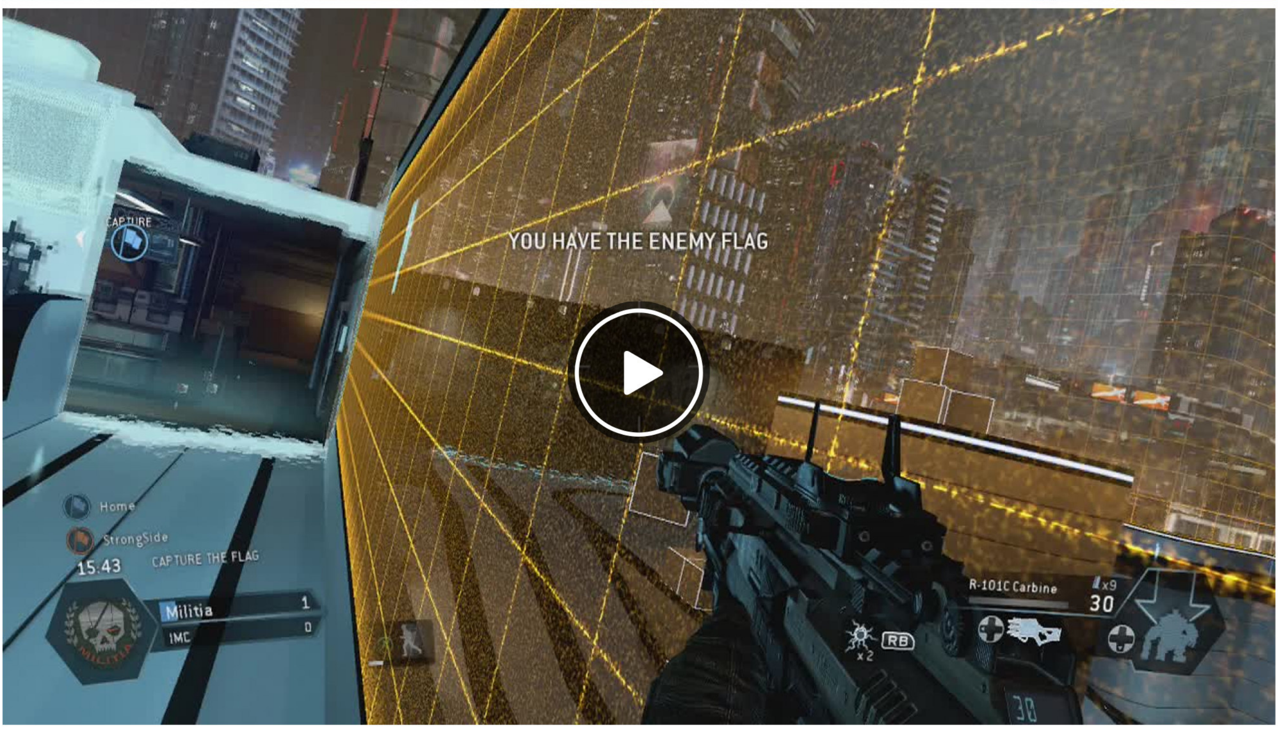
War Games is one of our most wallrunning friendly maps with a fun visual hook and plenty of space for Titans to engage in large scale battles. I hope you enjoy playing it and all the other levels in the Titanfall Expedition Pack!

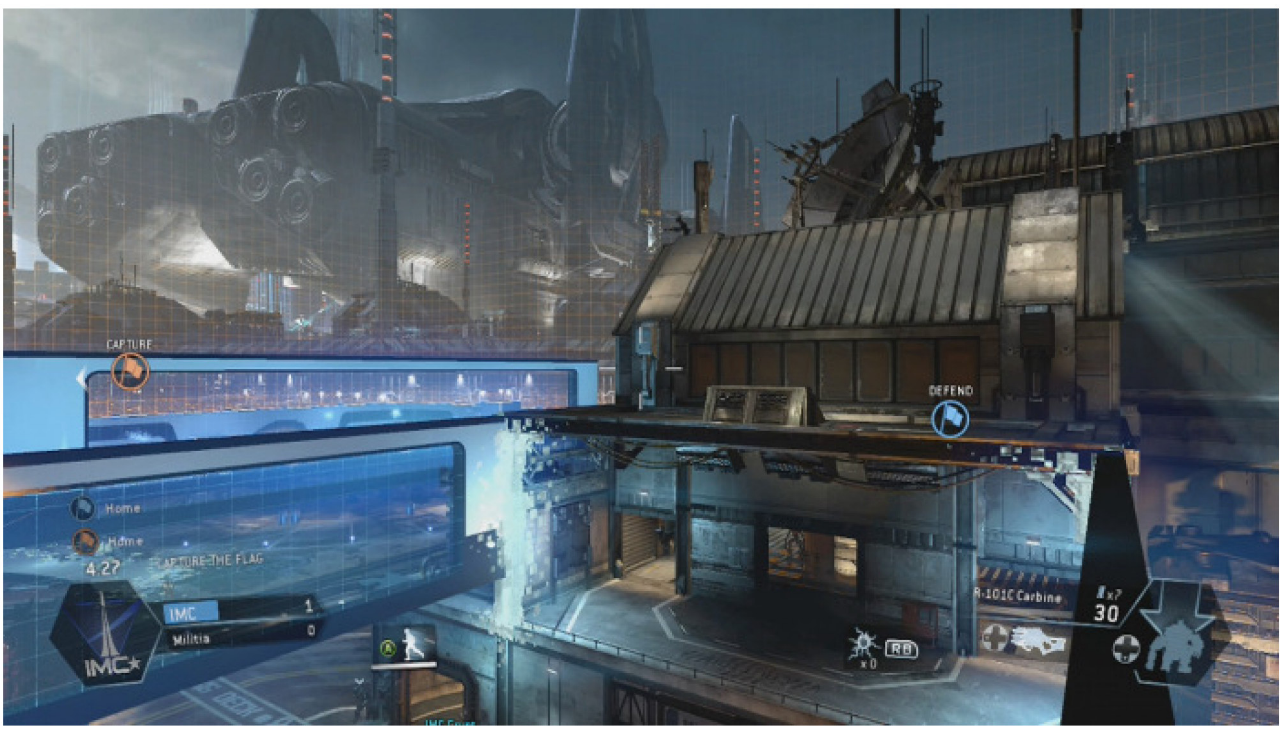
- Jason McCord, Designer

Tactics

- On War Games there an many flag routes to take with the considerable amount of walls to run on. Try finding your favorite route by running around the map in a priavte match with a friend. In the videos below you'll see the fastest flag routes for the Militia and IMC.

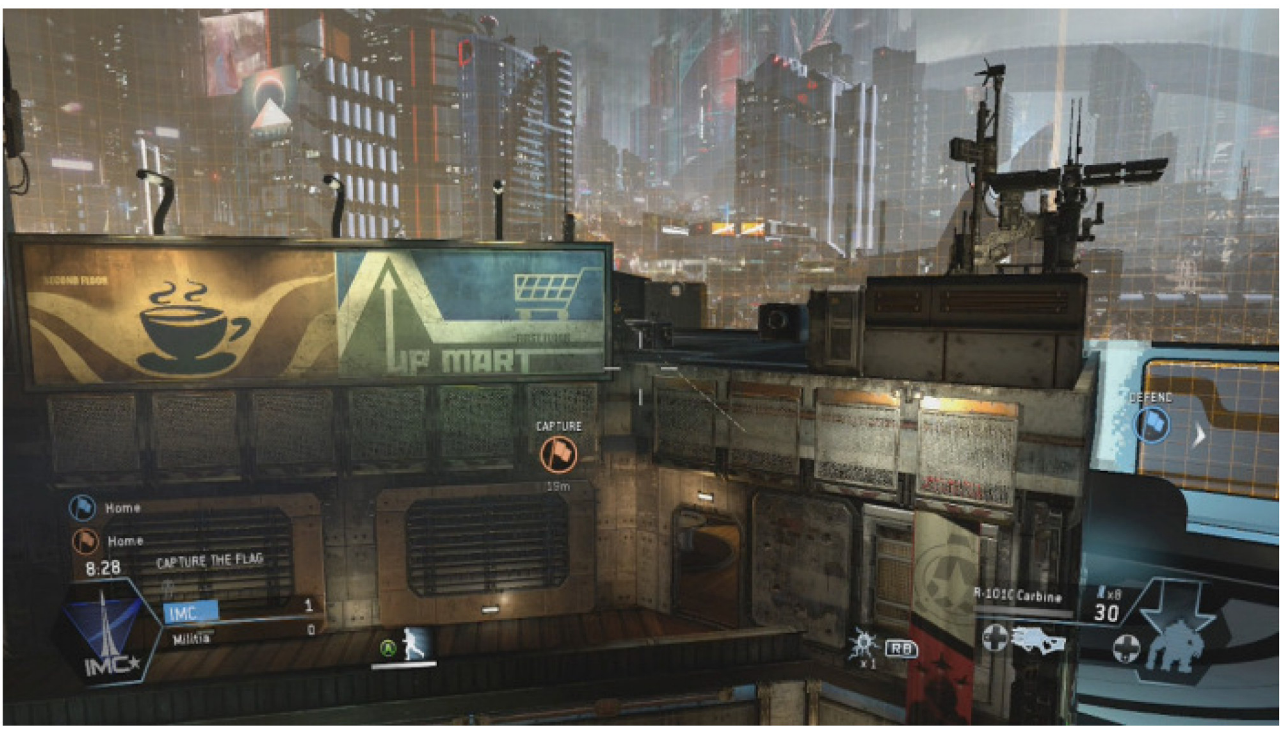






- Guarding the IMC base can be tough on the ground so move towards the top of the IMC base near the satellite. Here you'll have a complete over of incoming enemies to pick off before they even reach your base. If the enemy team spots you drop down behind to cement wall for cover. There are only a couple ways to reach this position atop the IMC base. Periodically check back to those locations to make sure you're not being flanked. Using a sniper or carbine will be extremely effective here.

- Another option to run the flag is by hoping aboard a friendly Titan and running the flag through Blue or Gold outskirts. The outskirts will allow you to quickly travel back to your base and take little fire. Be sure your teammate is using a Stryder to quickly aid you back to your base.

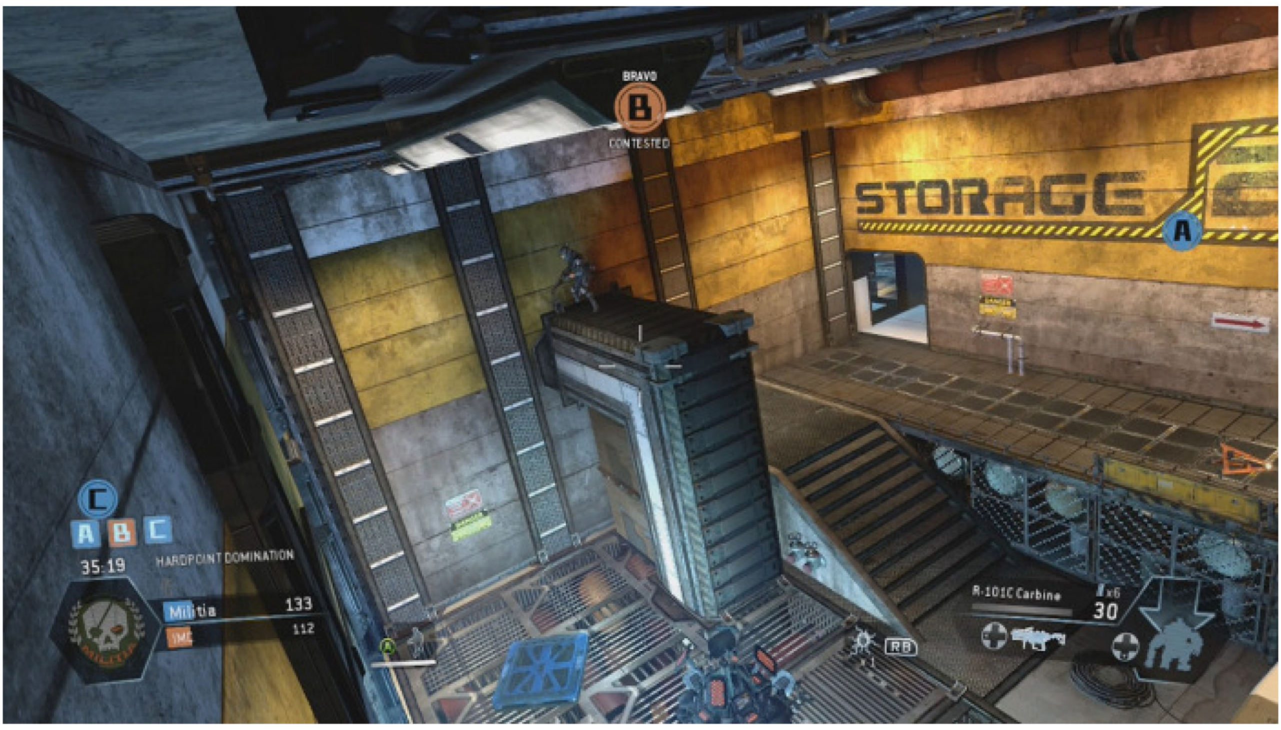


- The Militia base has a similar position to the IMC base. On top of the Militia base you'll have a billboard and other objects for cover but your view is very limited and there are many ways to reach the top of the Militia base. Pick up a few kills from this position but don't stay here too long. The Militia base is best defended inside the base.

Tactics

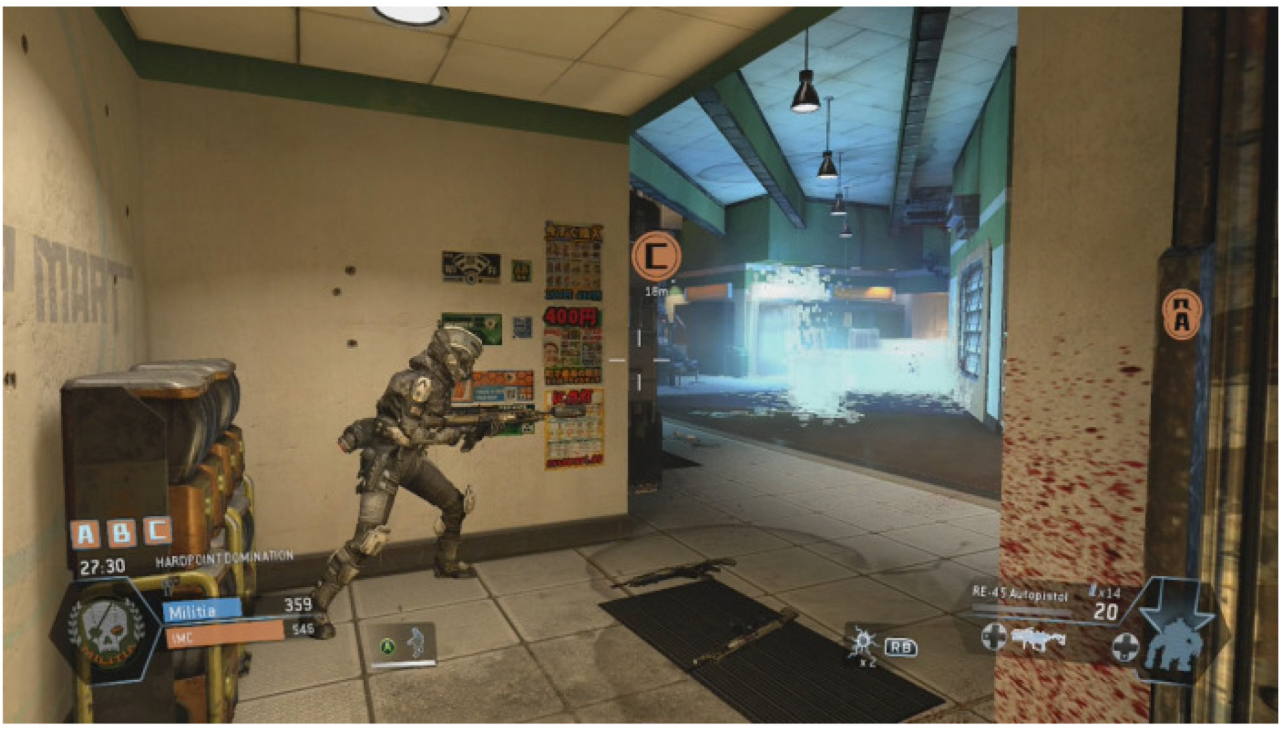
- Hardpoint A and C are not accessible by Titans. Hardpoint B is accessible by Titans making it the toughest hardpoint to control throughout the game. With this said it is going to be a battle over Hardpoint B. When Hardpoint B is clustered with Pilots and Titans play sneaky and take a long route around the map to capture either Hardpoint A or C to fluster the enemy team. As you're capturing the hardpoint prepare for battle because this will pull some enemies back to defend their hardpoint. While the enemies are pulled back this will also give your team a better chance at capturing Hardpoint B.

- Hardpoint A has many windows and entrances making it hard to pinpoint where the enemy will be attacking from. This position on top of some crates in the corner is a great spot to have a wide view at all the entrances. You'll want to pan your view from left to right constantly checking the entrances. Your Pilot will blend in with the wall making it hard for your enemies to notice you. This position is not only great for capturing Hardpoint A but defending it as well.



- If you're at Hardpoint B without a Titan a good position to capture and defend the objective is on top of the raised platform. Here you'll have a overview of all the entrances. Use Cloak here as it will benefit you greatly giving you the jump if an enemy pursues Hardpoint B. If an enemy Titan is in the alleyway move towards the back of the room behind the raised platform where you'll have cover against the Titan. If your team doesn't have a Titan to aid you, you'll want to make your way towards another hardpoint. Fighting Pilot vs Titan at Hardpoint B you're sure to get yourself killed.

- When attacking Hardpoint B with a Titan equip the Cluster Missile to kill any enemy Pilots roaming or hiding throughout the objective. You can also capture Hardpoint from inside your Titan if you stand next to opening of Hardpoint B.



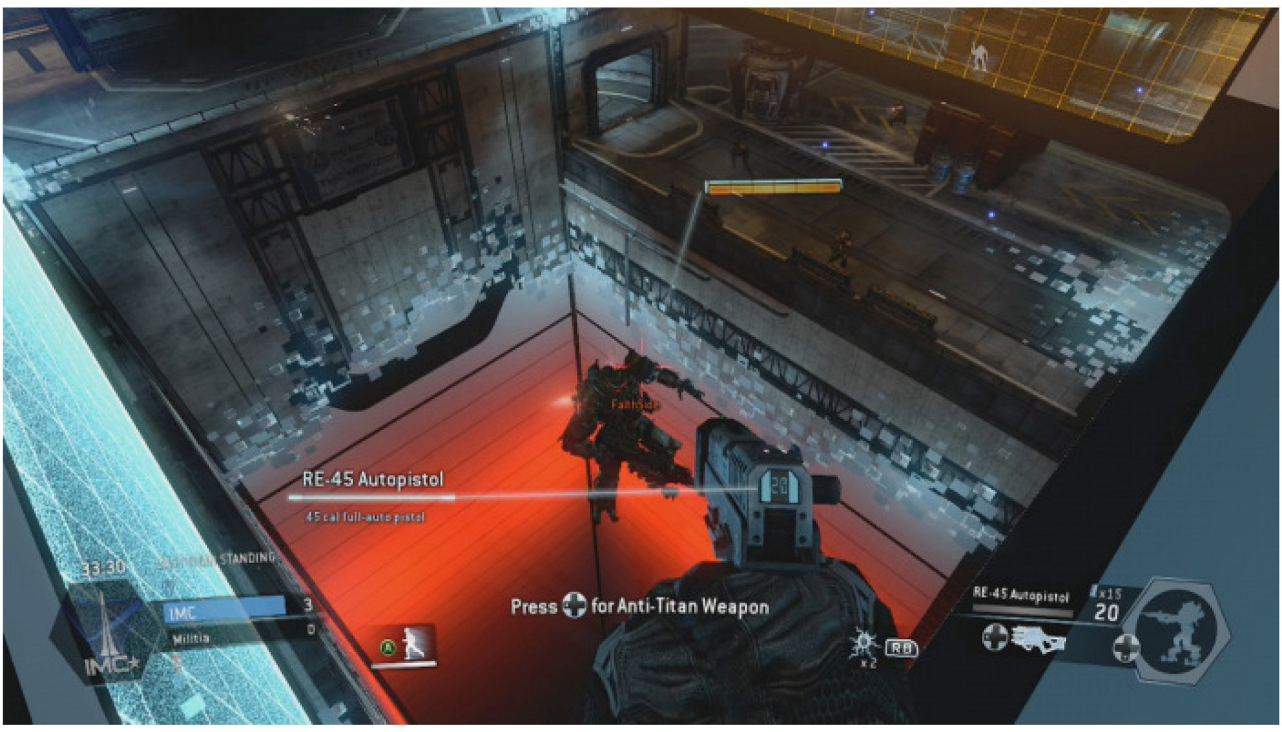
- In the back corner of Hardpoint C is a great position where you can't be seen from the entire inside of the Hardpoint C building. This spot allows you to capture the hardpoint and peek shoot any enemies contesting the objective. This position also allows for an incredible escape out a back doorway. Never place yourself in the middle of the room at this objective. You'll be a sitting duck awaiting your death.

- A sneaky spot to defend Hardpoint C is on top of an electrical box above the objective. You'll want to crouch to keep your head hidden from incoming enemies on the upper level. Players don't normally check this spot but equip Cloak to make yourself an even harder target to be seen.

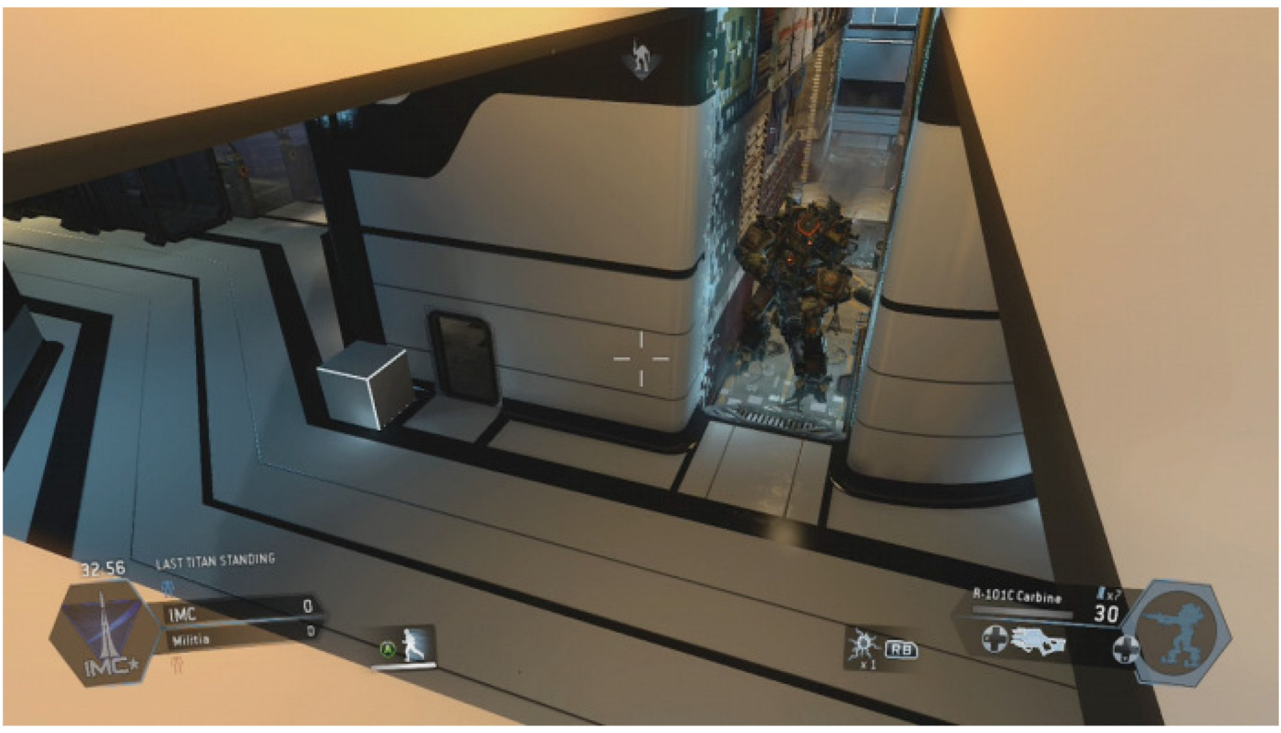
Tactics

- With only four paths to cross(Blue Street, Gold Street, Blue Outskirts and Gold Outskirts) to reach the opponents side of the map you'll want to take the beginning of the match slow by weakening the enemy Titans little by little. Your team should place at least one Titan at every path to ensure your team is not flanked. Once your team has made dent in the enemy's armor make a team push towards one side of the map. It is important your team stays together on one side of the map. Try focusing your teams fire on the same Titan to quickly gain numbers against the enemy team.

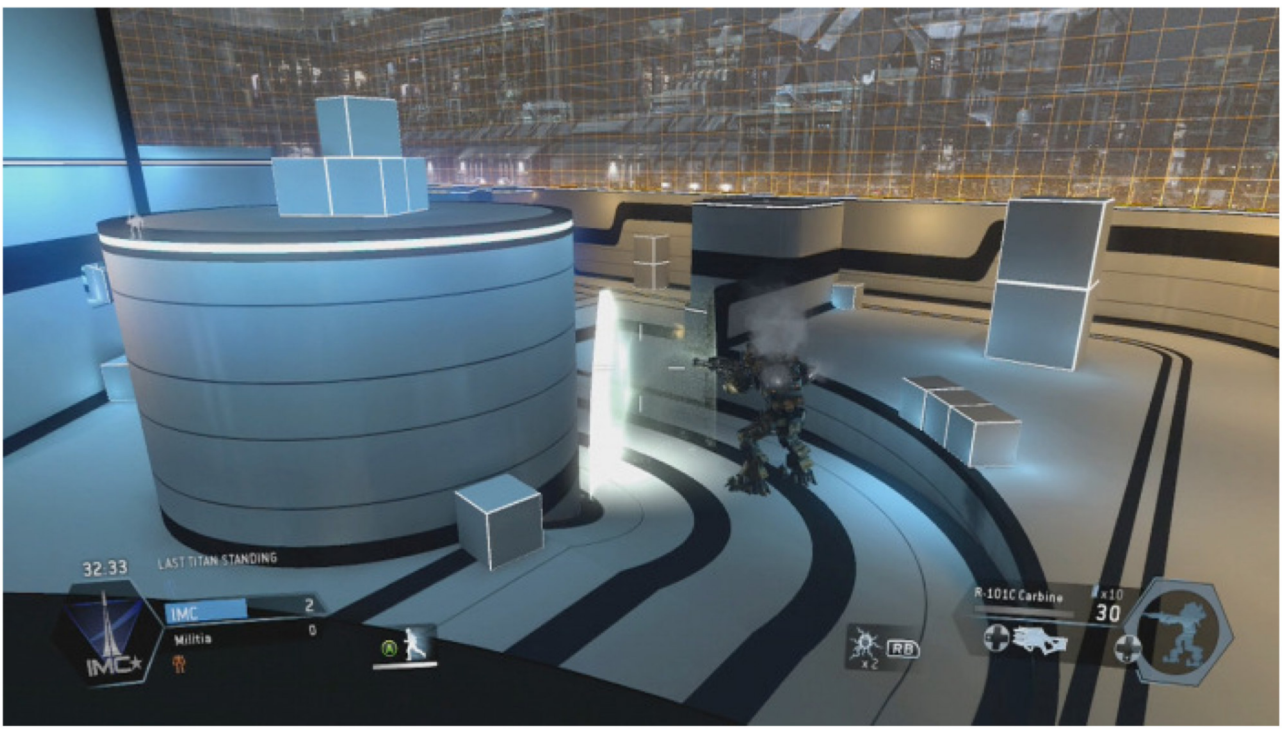
- There are many structures in the outskirts allowing you to drop behind for cover to get your shields back or wait for a friendly Titan to assist you. Utilize these structures and make your enemy charge you if you're weak.



- Be aware of the PIT OF DEATH. Punching an enemy Titan down the pit of death can be one of the most satisfying things to accomplish in Titanfall but it can also be one of the most shameful things to happen to you. You have be warned.



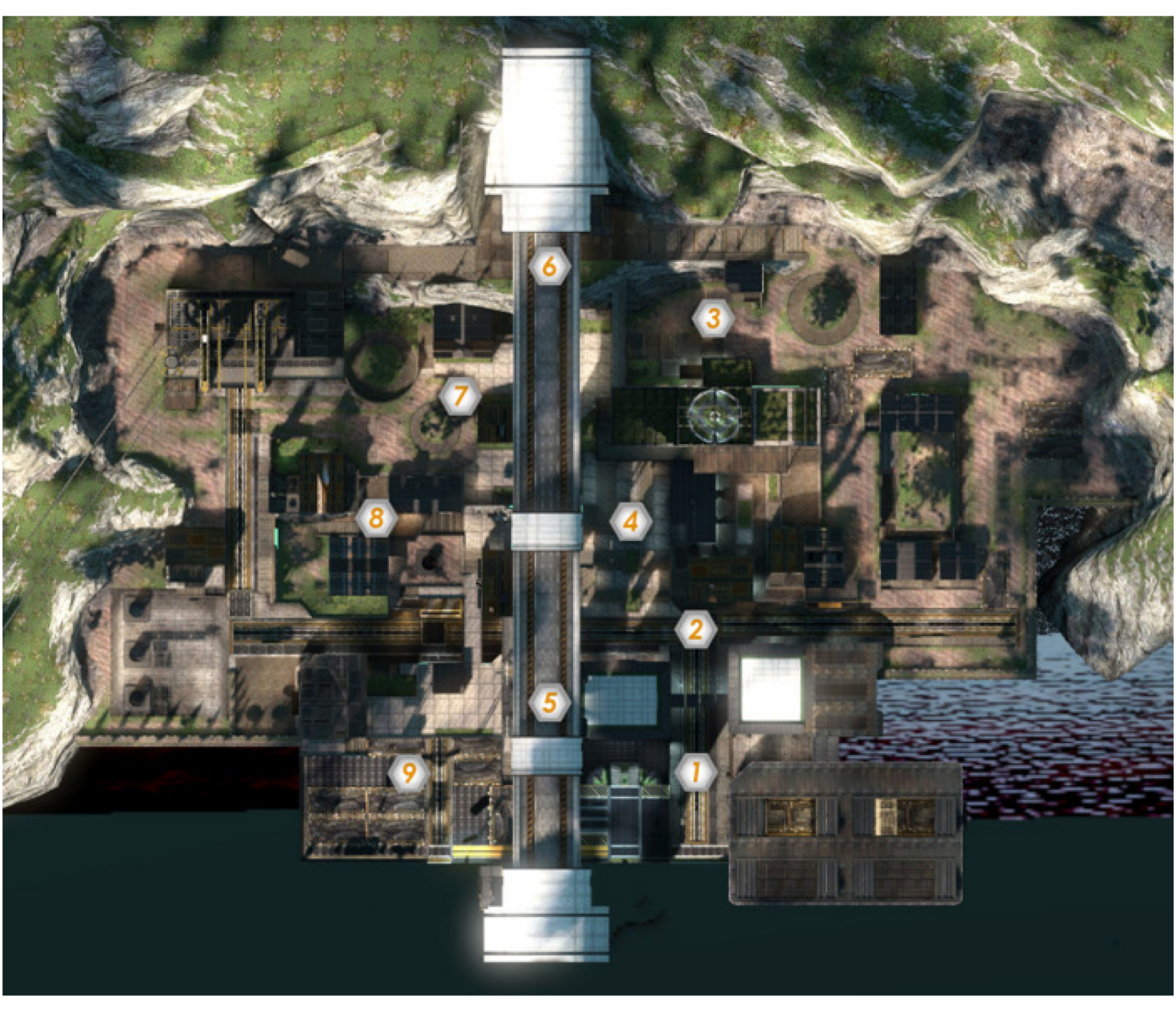
- The streets are a prime spot to bait in an enemy Titan while a friendly Titan awaits in the Alleyway to set up the ultimate tag team. The Titan in the Alleyway needs to be patient and not give away his position. Once an enemy Titan has pushed far enough down the street, charge out from the Alleyway and sandwich the enemy Titan.

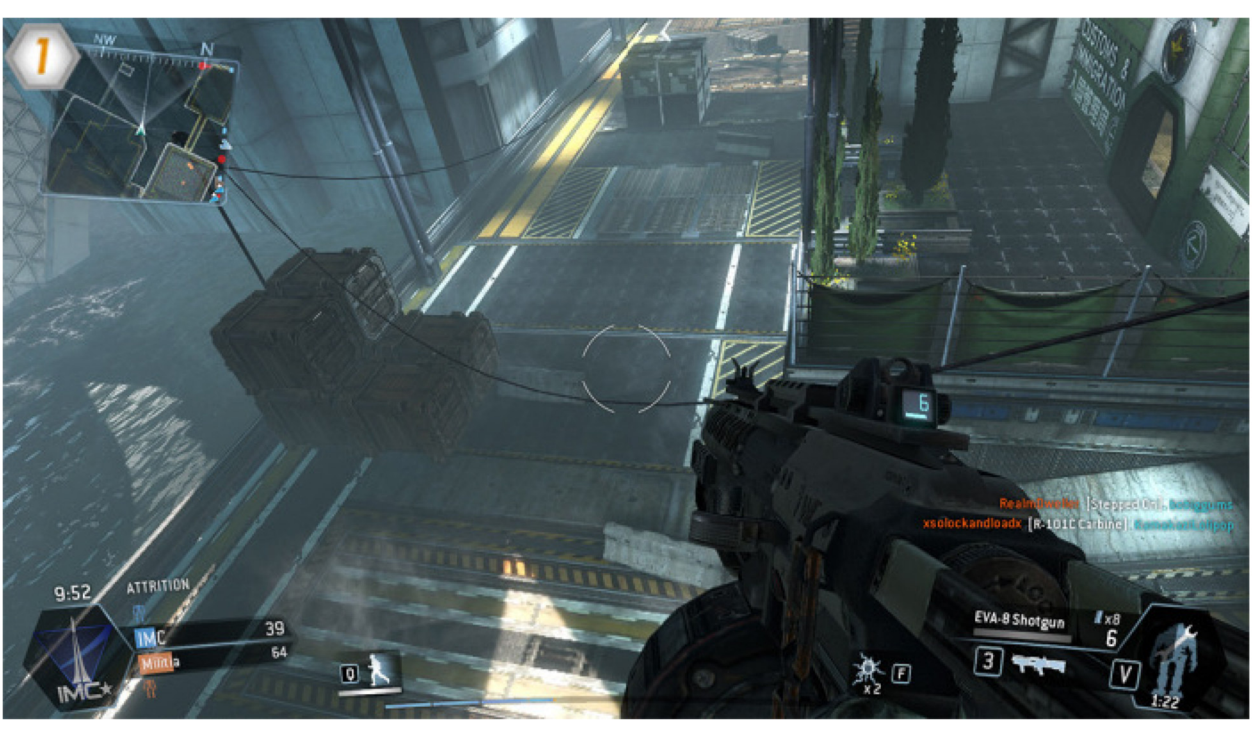


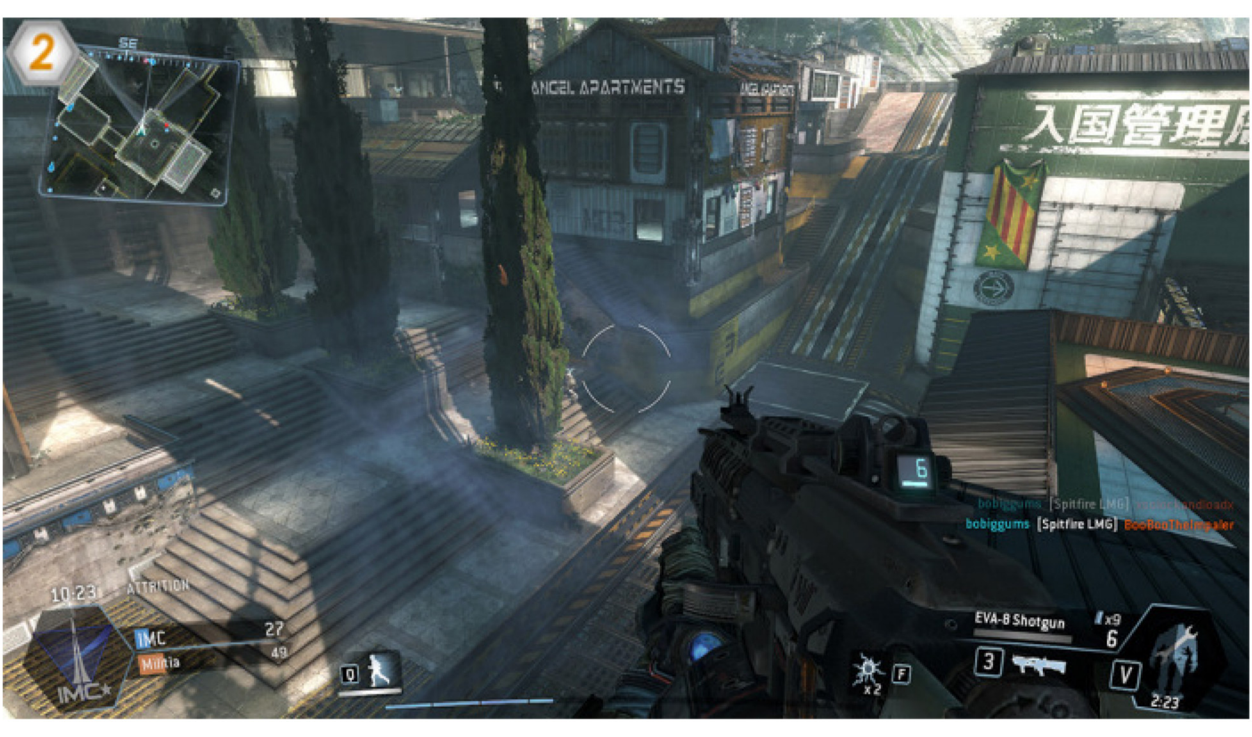
- With the long views across the map you'll want to put away your Electric Smoke and equip the Particle Wall. The Particle Wall is excellent off the start of the match when your team is trying to slowly weaken the enemy Titans.

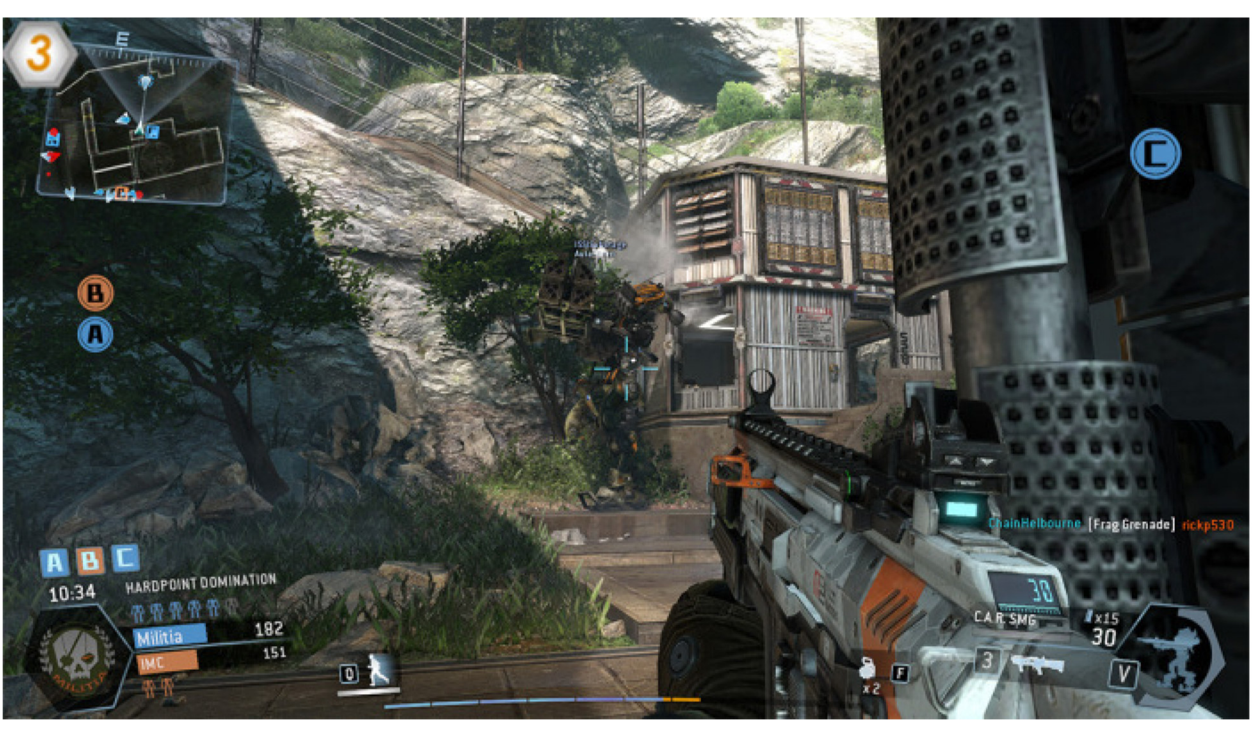
EXPORT

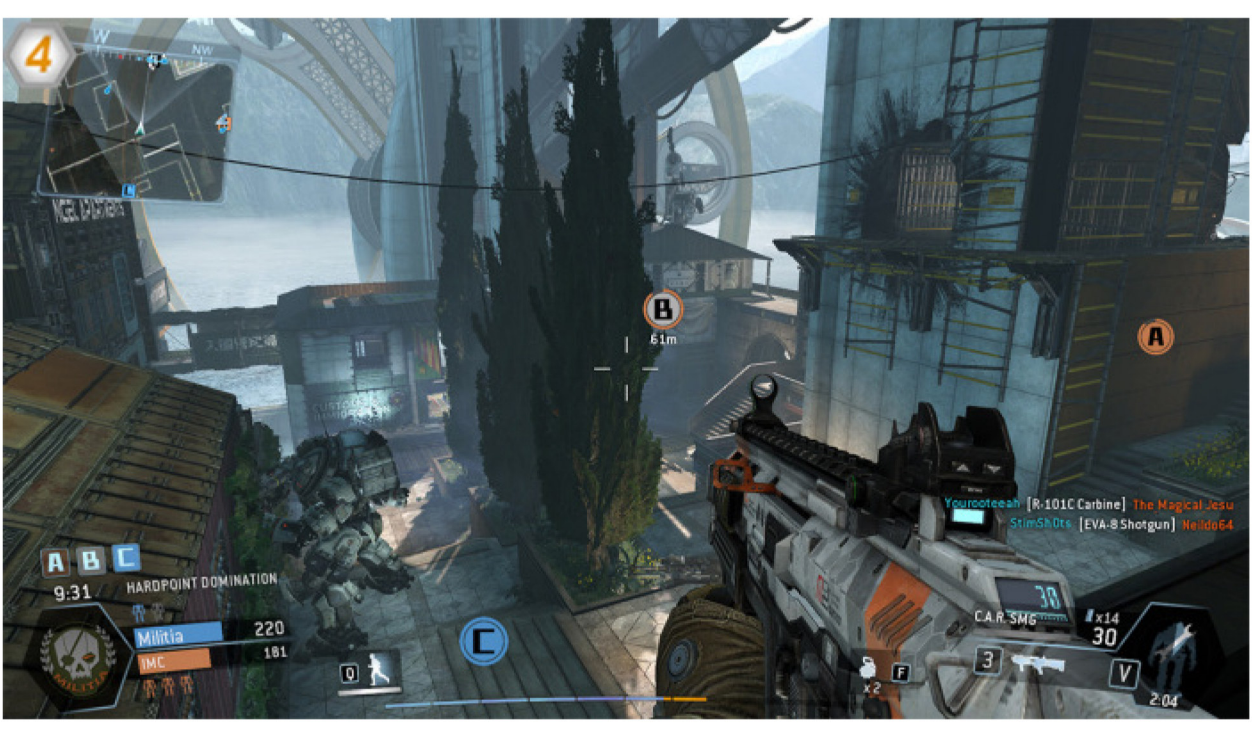
Map Overview

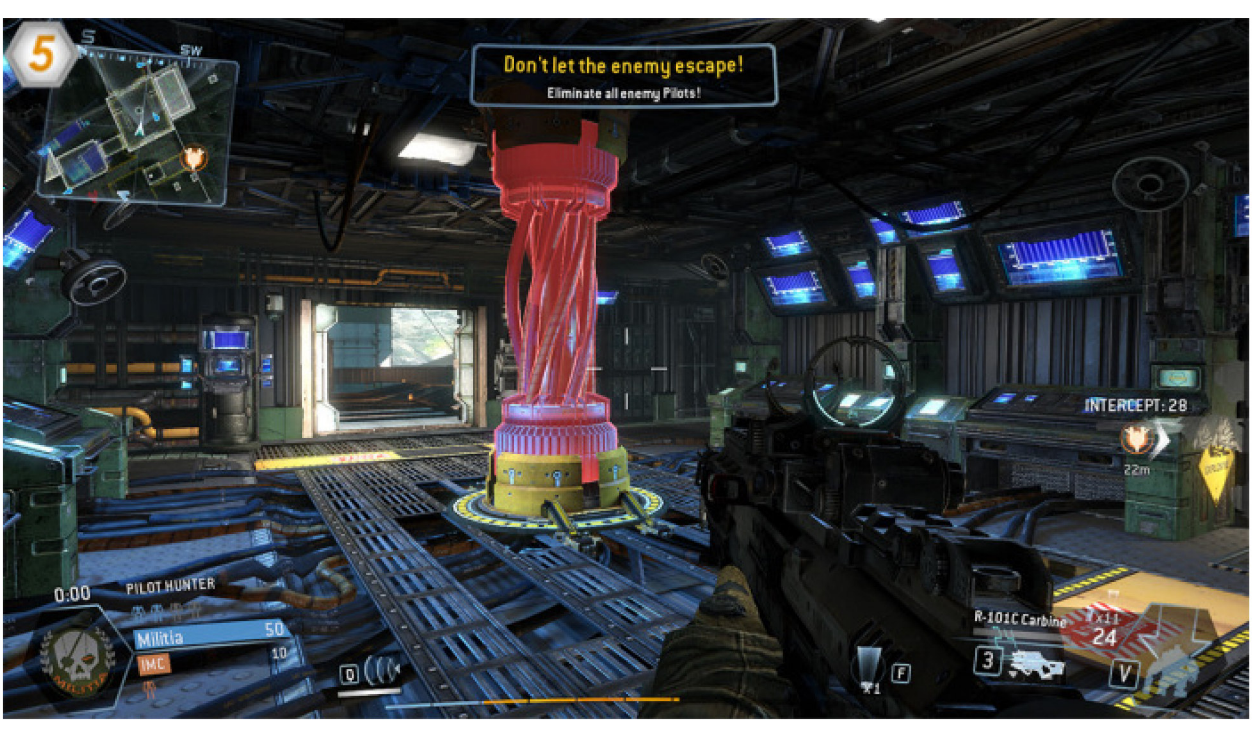


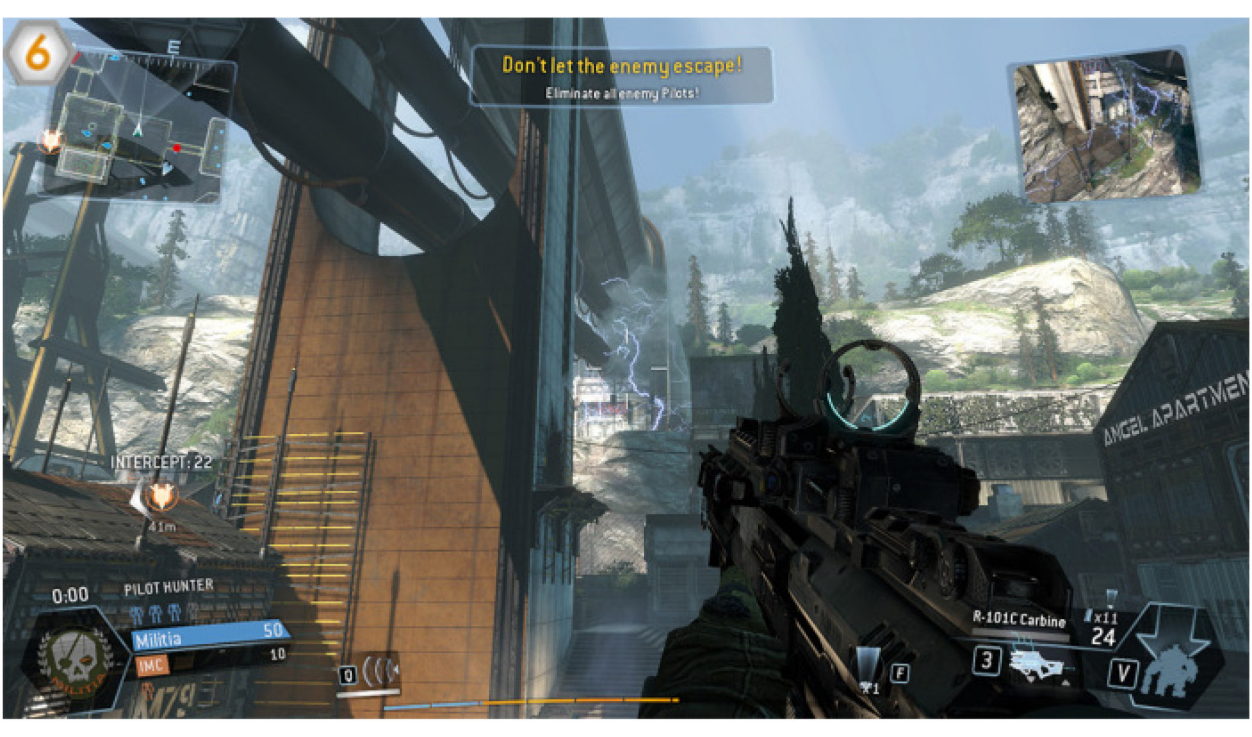


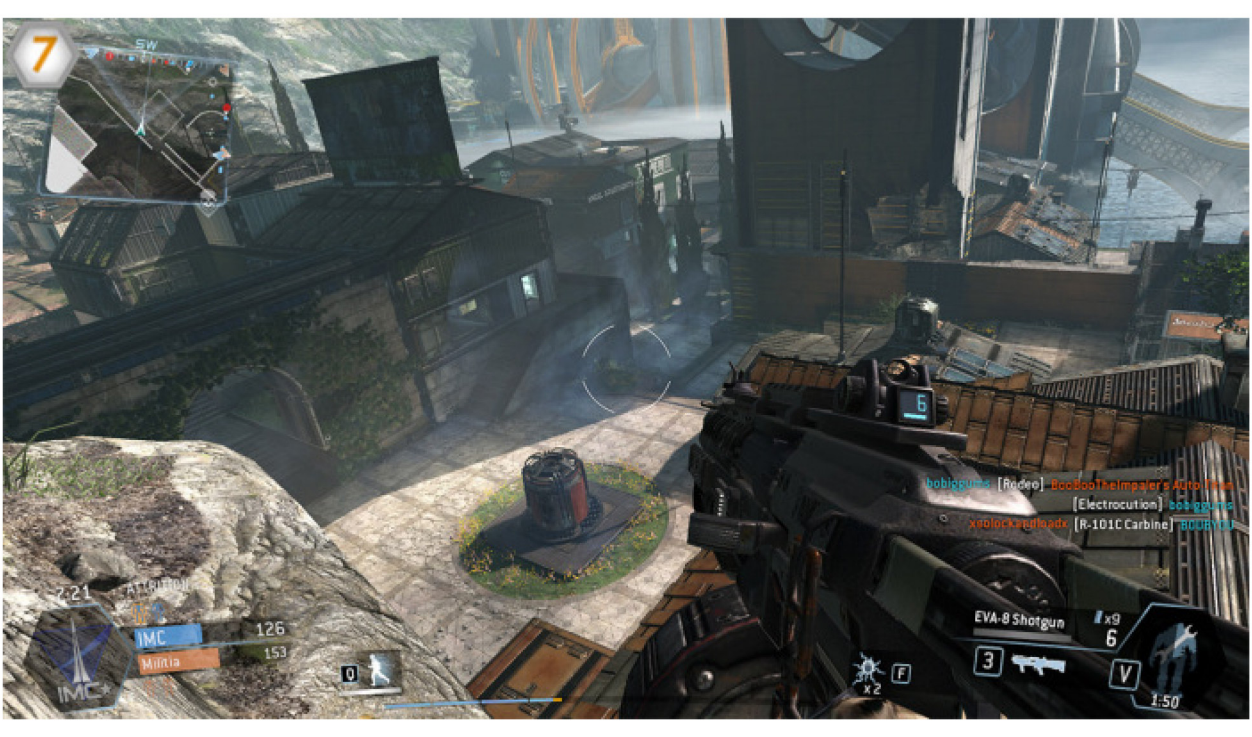


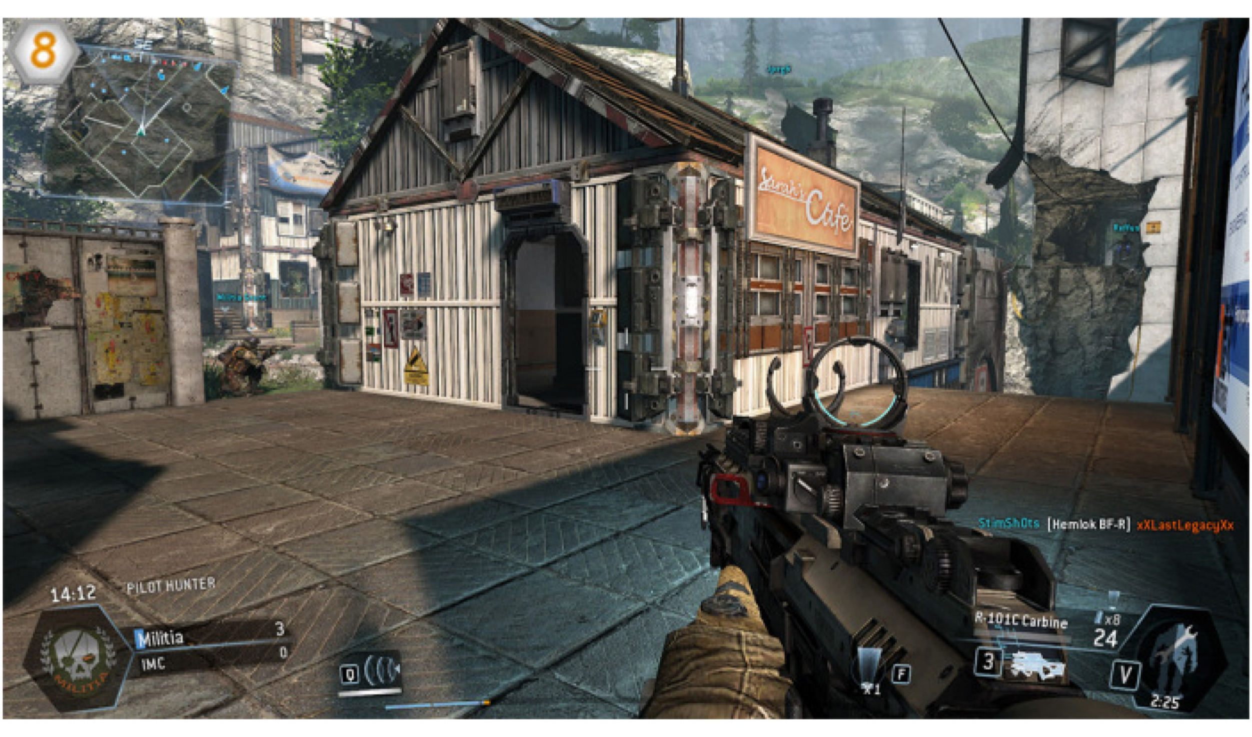


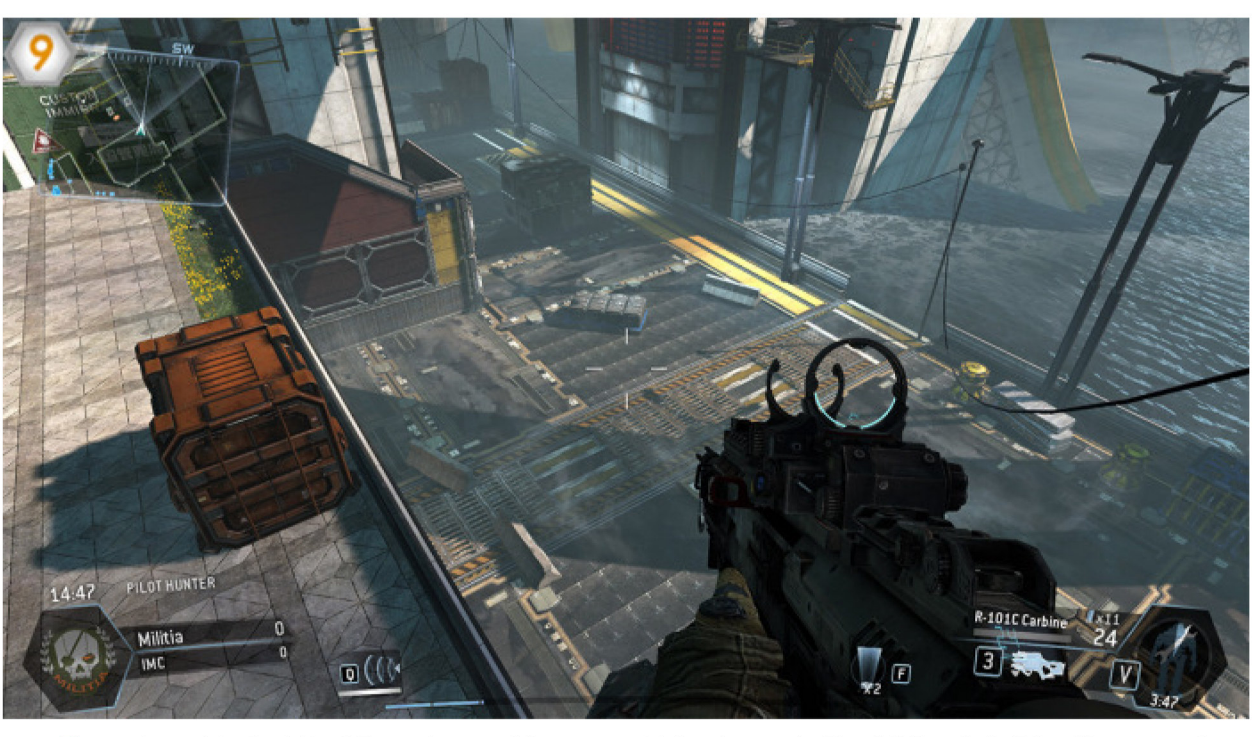












- Titans shore side, Red Alert! Export is one of the new, multi-tiered maps in *Titanfall Frontier's Edge*. No matter where you are located on Export, there will almost always be an enemy at an elevated position, so be sure to keep moving and use the lower levels to flank the enemy.

- Use the quad area (2) as an ambush zone. There is only one way in for a titan and only one way out. Lure an enemy titan into the quad and break out your *Amped M.A.G. Launcher*. With the help of a couple friendly pilots, you can take out and enemy titan before he or she can even ask "what is happening?"

- On the same note, be prepared for this ambush trap when piloting your titan. High explosive armament and the Stryder Chassis will allow you to get in and out of this death zone while demolishing every living creature in your kill radius.

- Export has a dynamic element located at the top of the mountain that acts as a trap. If you spot an enemy on the mountain ridge, make your way to the center building where you will find an electrical column (5) and destroy it. This will short the electrical fence causing it to become a death trap (6) with a large epicenter that cannot be crossed without frying yourself.

- Use the ziplines to move from building to building without having to jump across, leaving you vulnerable for long periods of time.

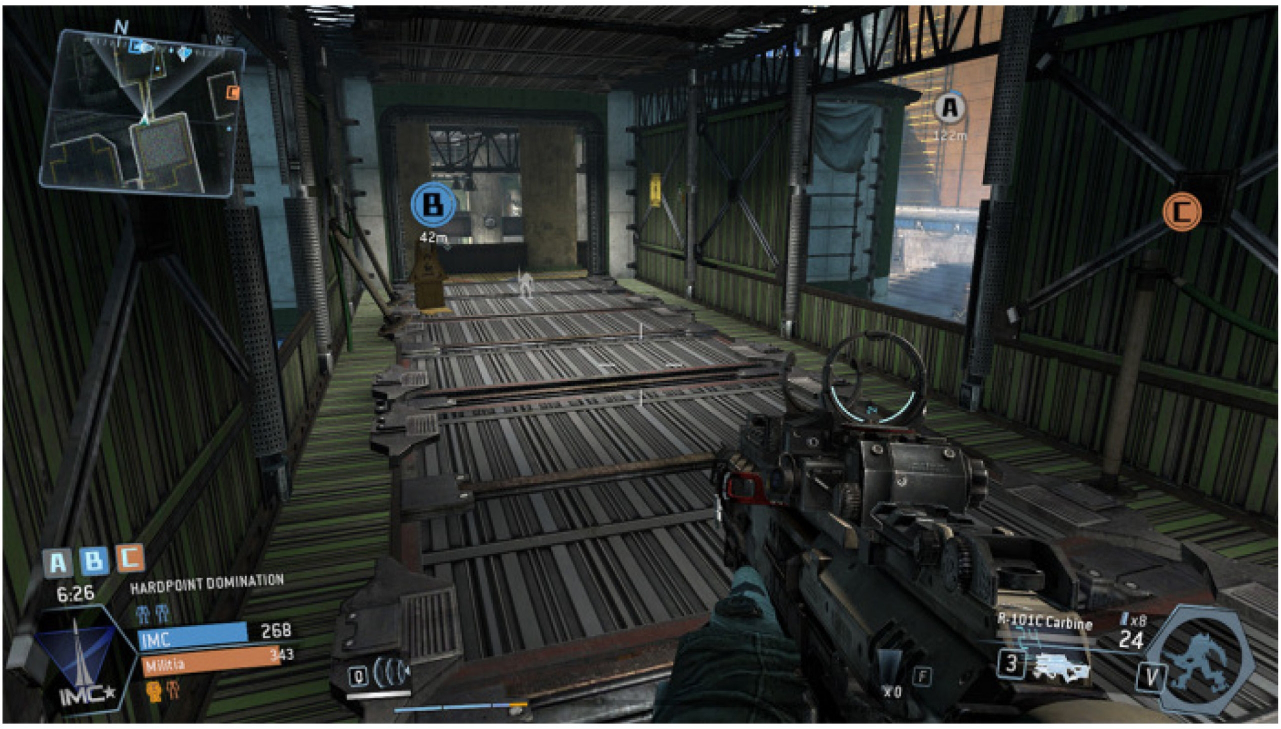
- The Cloak or "Ghost Squad" Burn Card is one of the most useful pilot abilities for Export. With Export's short cornered sightlines, staying cloaked while moving from building to building will make you virtually undetectable. Use this ability enough and earn the new achievement "It's A Trap!"

- Due to the size and closed off sections of Export medium to closed ranged weapons are highly recommended when of foot.

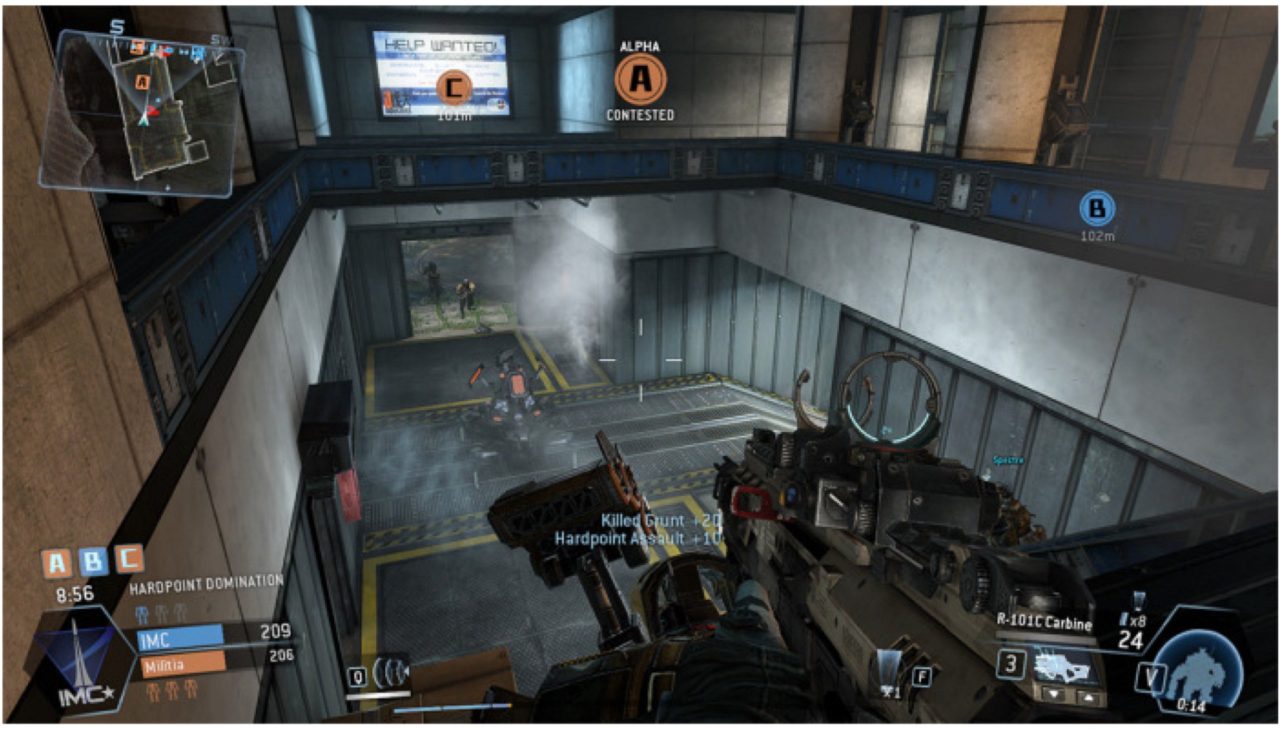
EXPORT

Capture the Flag

Export has a plethora of nooks and crannies that can be used when running the enemy flag back to your base.



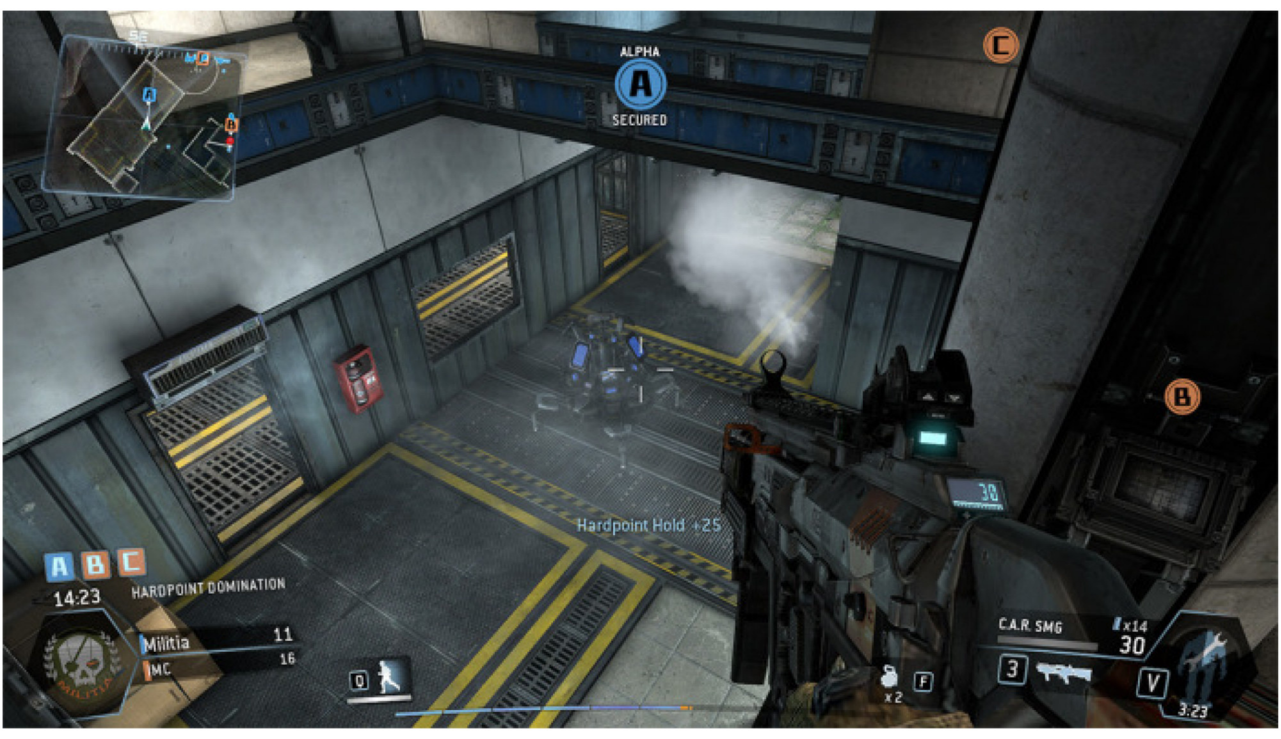
- The IMC flag is located in middle of the covered bridge at the lower east corner of Export. This location can be attacked from any direction, but the best way to capture this flag is to sprint across the bridge and make your way around the perimeter of the map. The perimeter, unless heavily guarded, provides for excellent cover if you stick close to the building walls.
- If there are enemies right on your six, use the ziplines to extend the gap between you and them.
- Defend this position by using the bridge as a sightline. Use a heavy hitter like any amped weapon to take out the enemy before they can escape out the side.



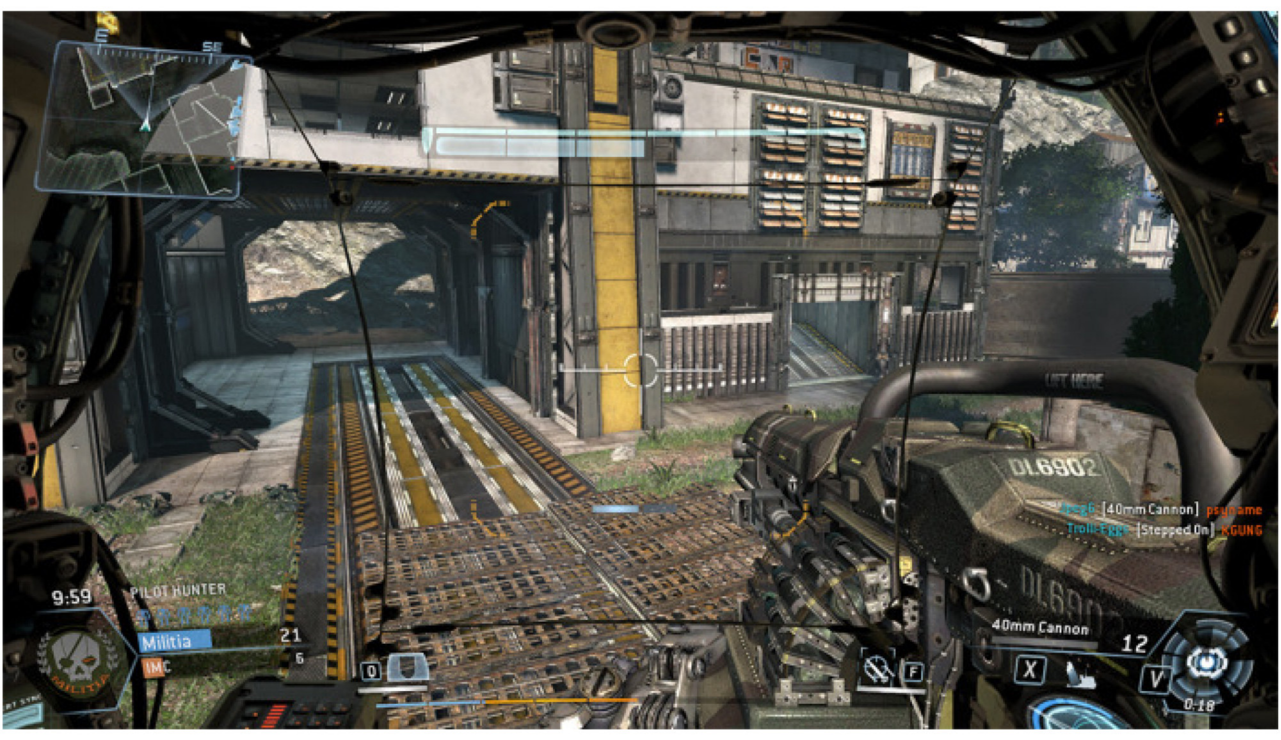
- Like Alpha in Hardpoint Domination, there is not much cover in this building but on one side of the bridge is a room with one way in, however be prepared to make a quick escape because grenades and shock grenades are extremely effective in this spot. Use your titan to look directly towards the flag and lay down some *40mm Cannon* fire to prevent the runner from getting away from your flag.
- When attacking this flag position, grab the flag and head out the south entrance heading straight for the rooftops. Make use of the ziplines and downhill decent to create momentum. There isn't much cover when traveling over the rooftops, but it is by far the fastest path back to your base and unless the enemy has already set up an ambush, your opponent won't have enough time to cut you off.

Hardpoint

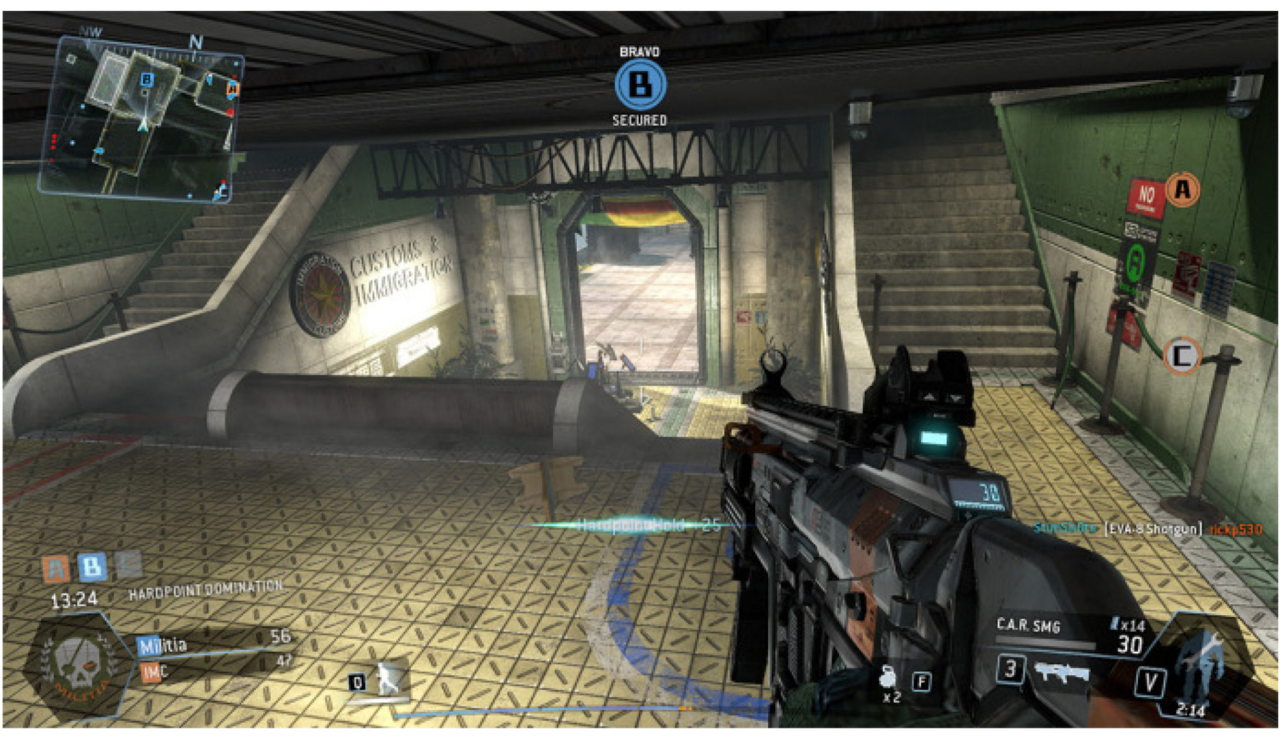
Export is a map that requires players to pick their battles very carefully. All three Hardpoint locations are extremely close to the outside and can be seen by titans from most directions. Stay high on the walls and away from the Hardpoint terminals to avoid getting killed by random fire from the outside.



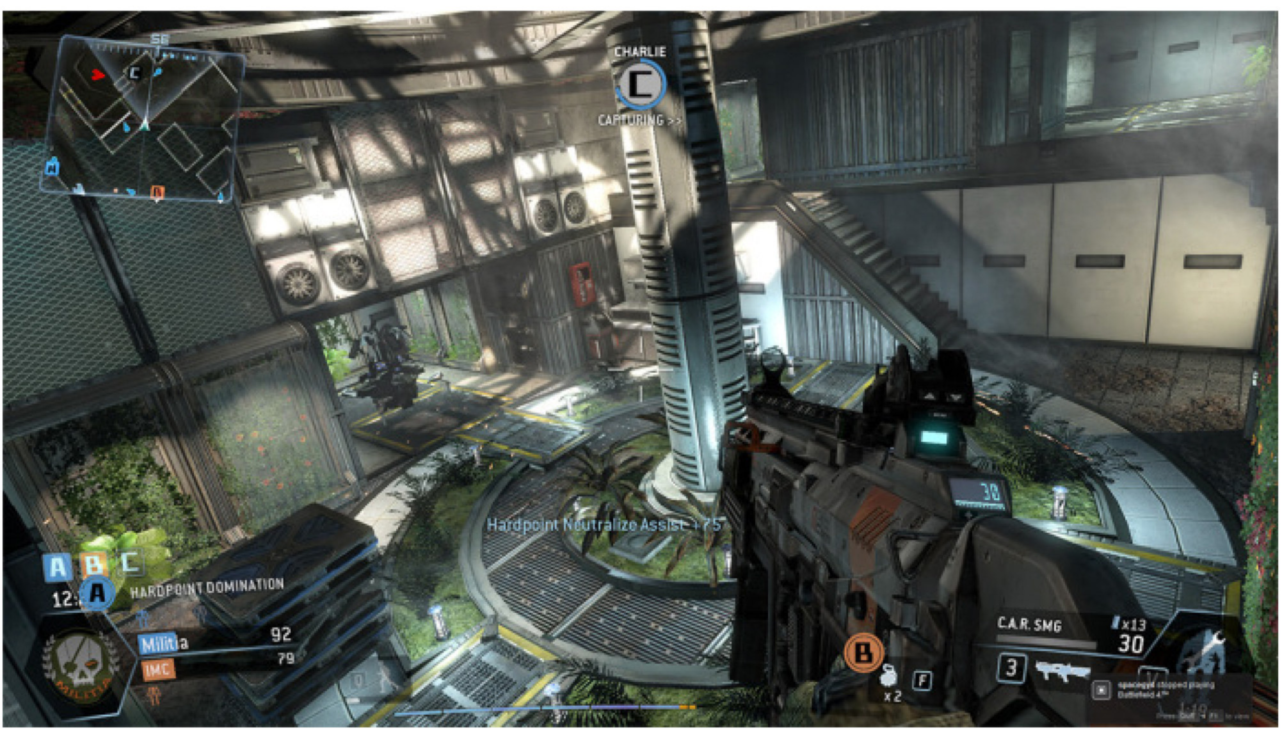
- Hardpoint Alpha is the hardest point to take, also making it the easiest to defend. The building in which Alpha is located has many entrances and openings making the building deceivingly vulnerable. There are two levels to this building and the terminal is located on the bottom level, but can be captured from the top. The best place to capture Hardpoint Alpha is to be upstairs and on either side of the bridge. There is not much cover in this building but on one side of the bridge is a room with one way in, however be prepared to make a quick escape because grenades and shock grenades are extremely effective in this spot.



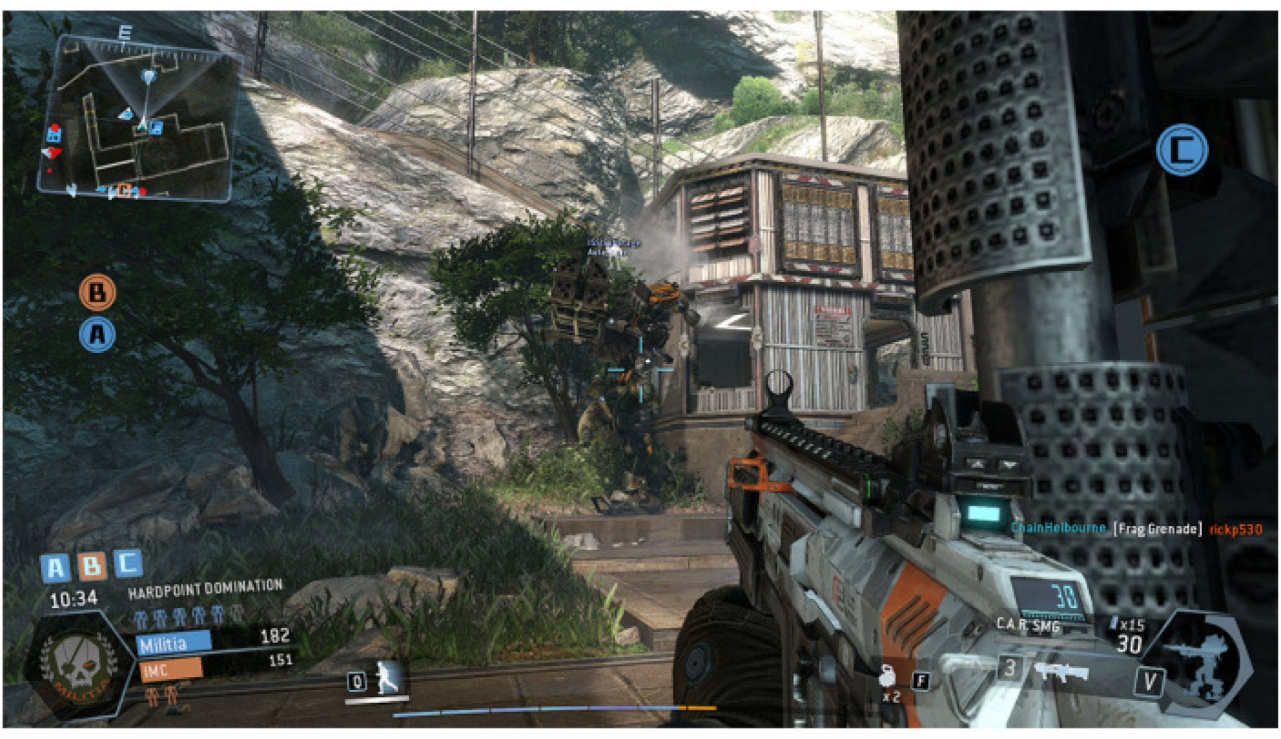
- When attacking this point it may be worthwhile to take the long way around to the back of the building because there is a large open area that allows a single titan to gain a sightline to the hardpoint allowing it to guard the building from the inside.



- Hardpoint Bravo is also a multi-level building and it is most advantageous to stay on the second level because you will have quick access to the capture radius of this point.
- Use the Alarm System Burn Card when you plan on taking Bravo because with multiple entrances to this building, enemies can come from all directions. This hardpoint is not as accessible to titans as the other two points, but this building is still open and with some accuracy a titan can get some wide variety of munitions inside to deter any pilots from capturing.



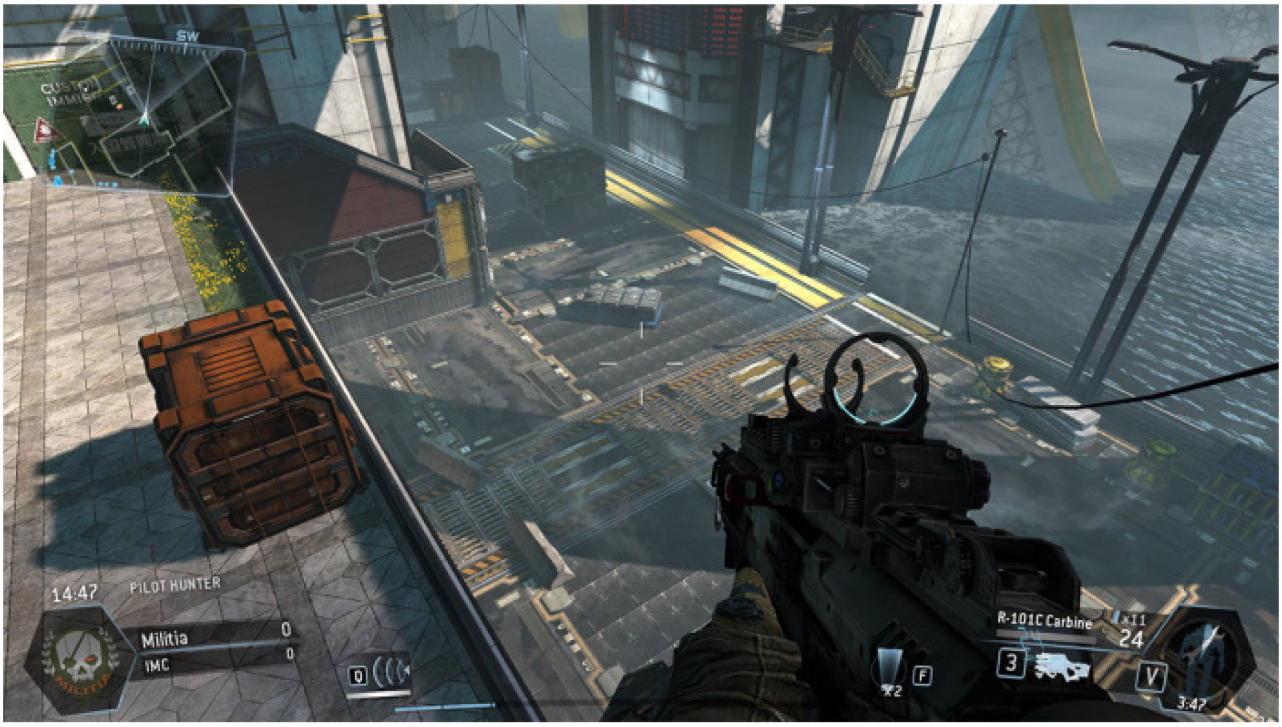
- Hardpoint Charlie can be captured from anywhere inside the building it is located in. Charlie has tall walls and pilots should cling to the top to avoid Triple Threat grenades from clearing this open floor plan. Pilots also have the advantage of dropping down to take enemies by surprise.



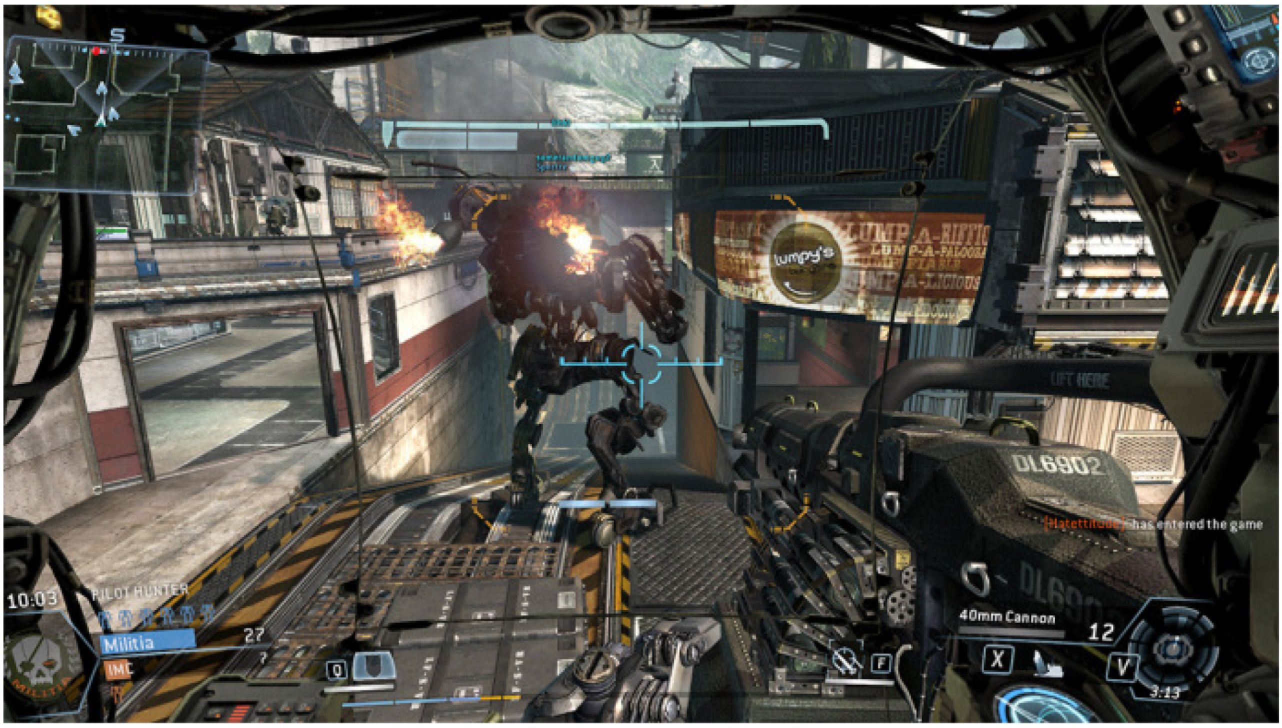
- Titans in guard mode can act as another member of your team to watch a chokepoint on the map. In the back of the Charlie building is a small entrance that an auto-titan can protect, giving you more time to capture the hardpoint.

EXPORT

Last Titan Standing



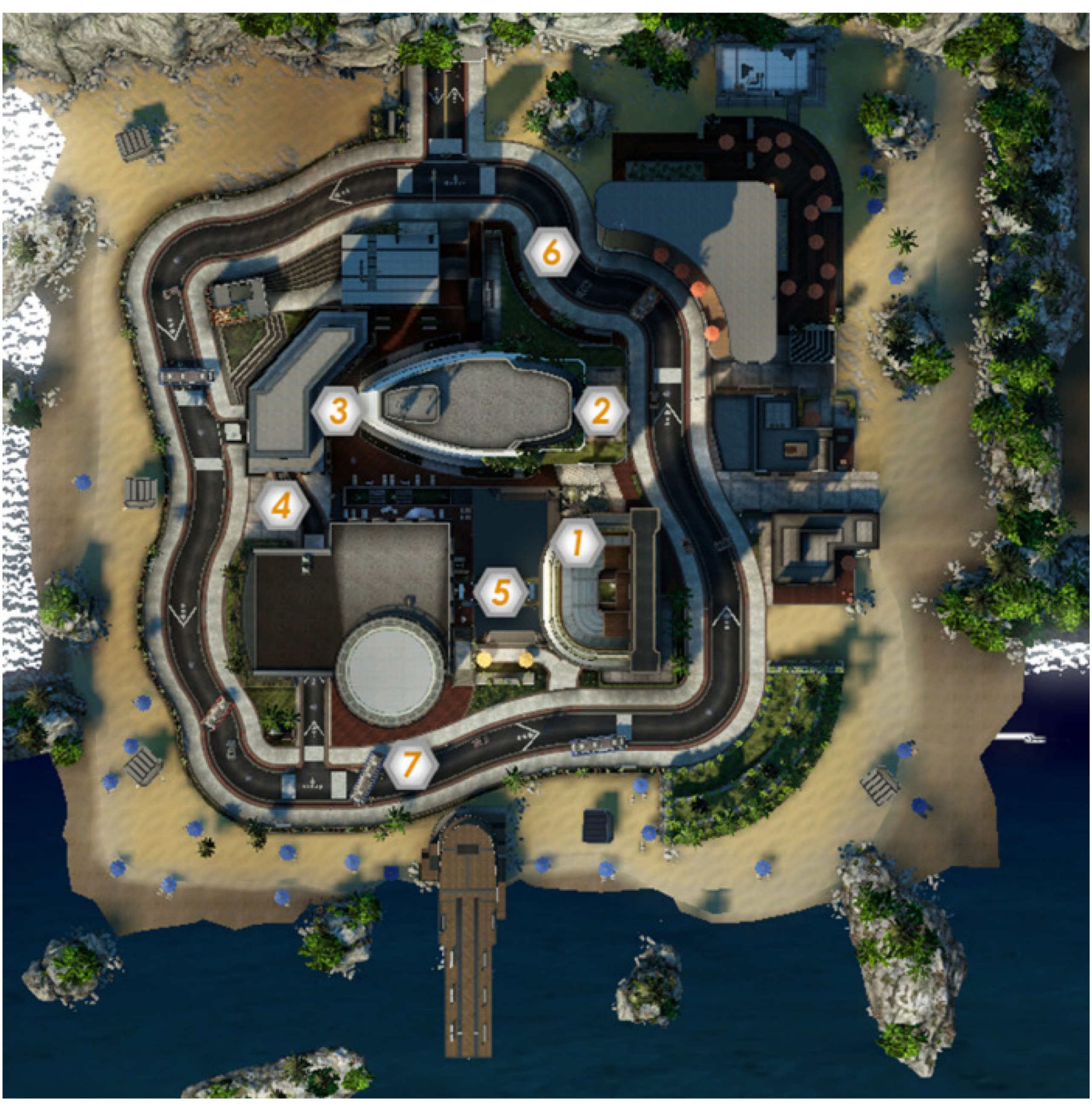
- Take advantage of the multiple levels on Export because there are several ledges and cliffs that will provide cover that the lower levels will not have. One spot in particular is the eastern most ledge on the second level because it looks over the entire first level. Coordinate with your team to push enemy titans to the lower level because this ledge can serve as a dangerous flanking position.

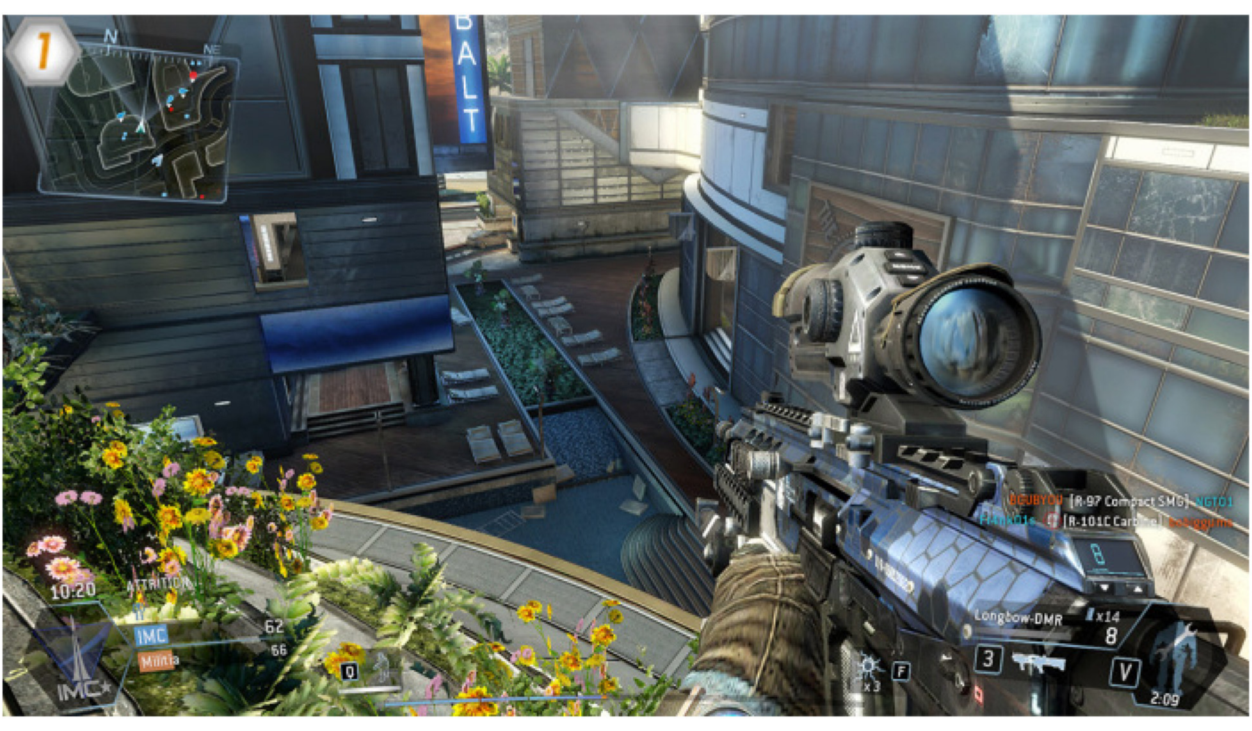


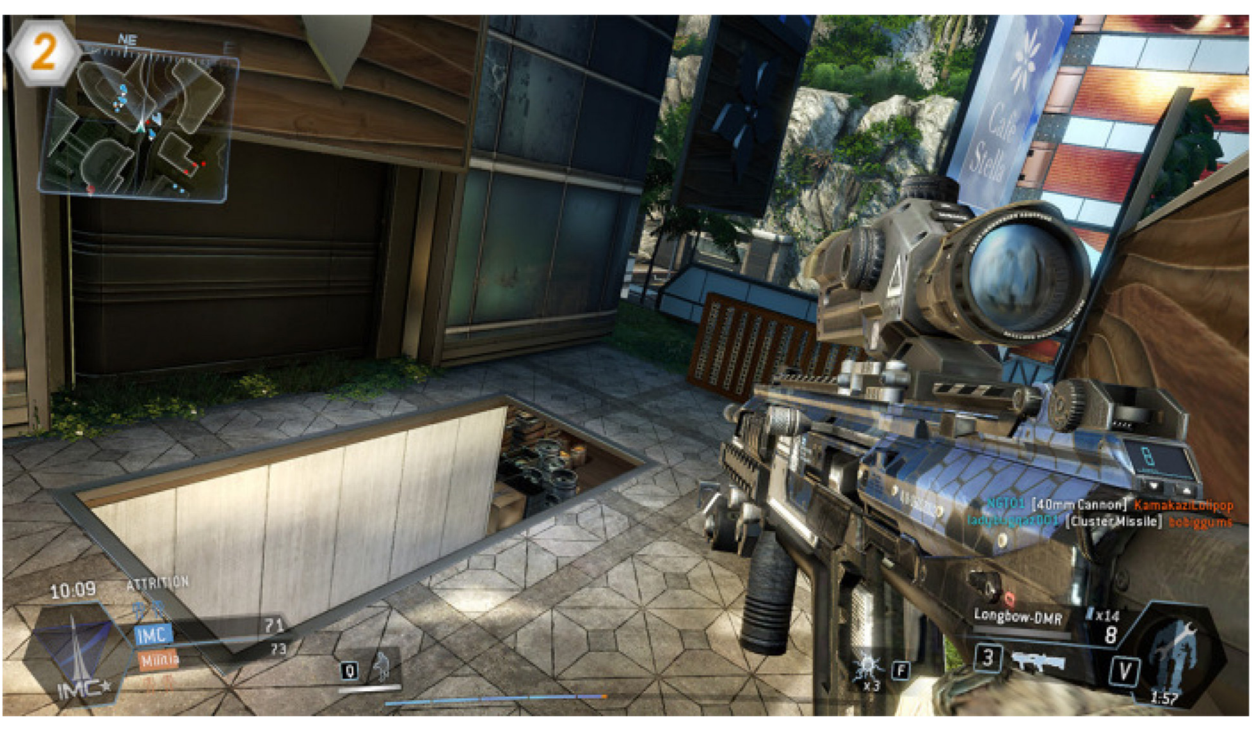
- Roads are narrow on Export, so do not follow friendly titans too close. If a friendly needs to retreat, you don't want to block the road making them a sitting duck.
- Because the roads are so narrow, the *Particle Wall* makes for an excellent blockade giving you time to retreat or send the final blow in a close combat. The enemy's line of fire is very small, so it is easy to block it off, leaving your opponent without a shot.

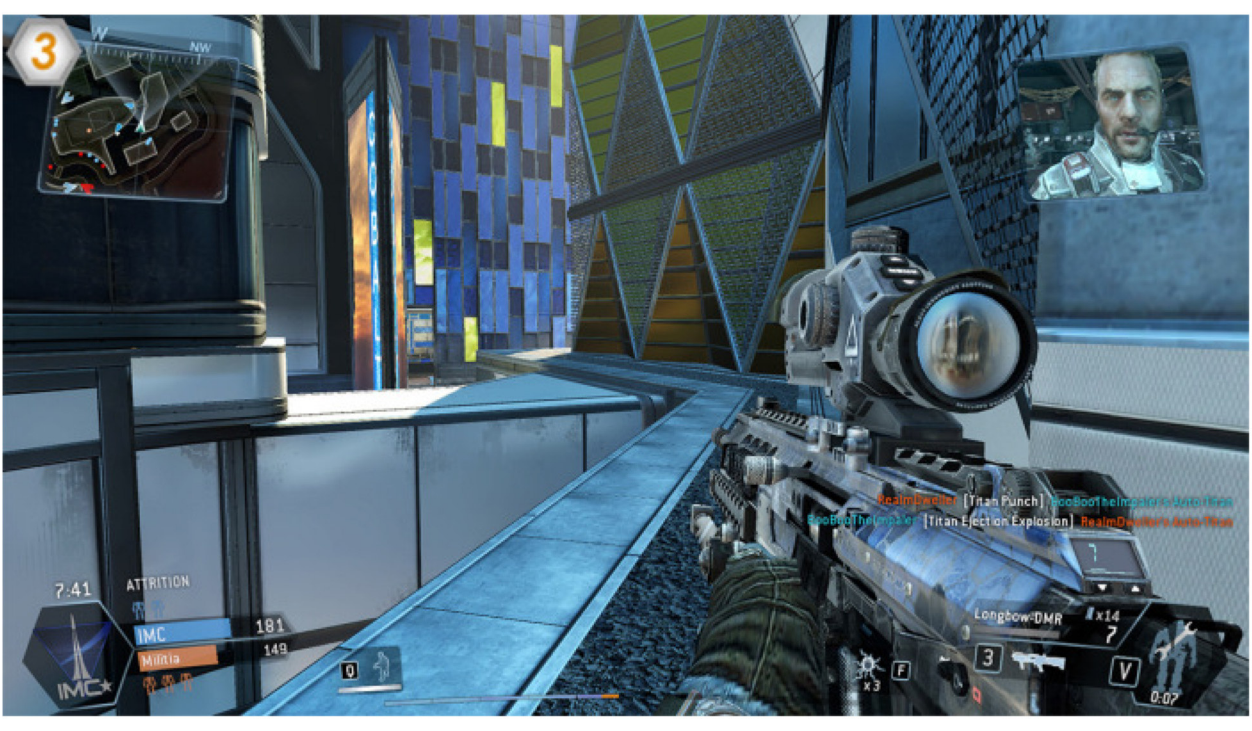
HAVEN

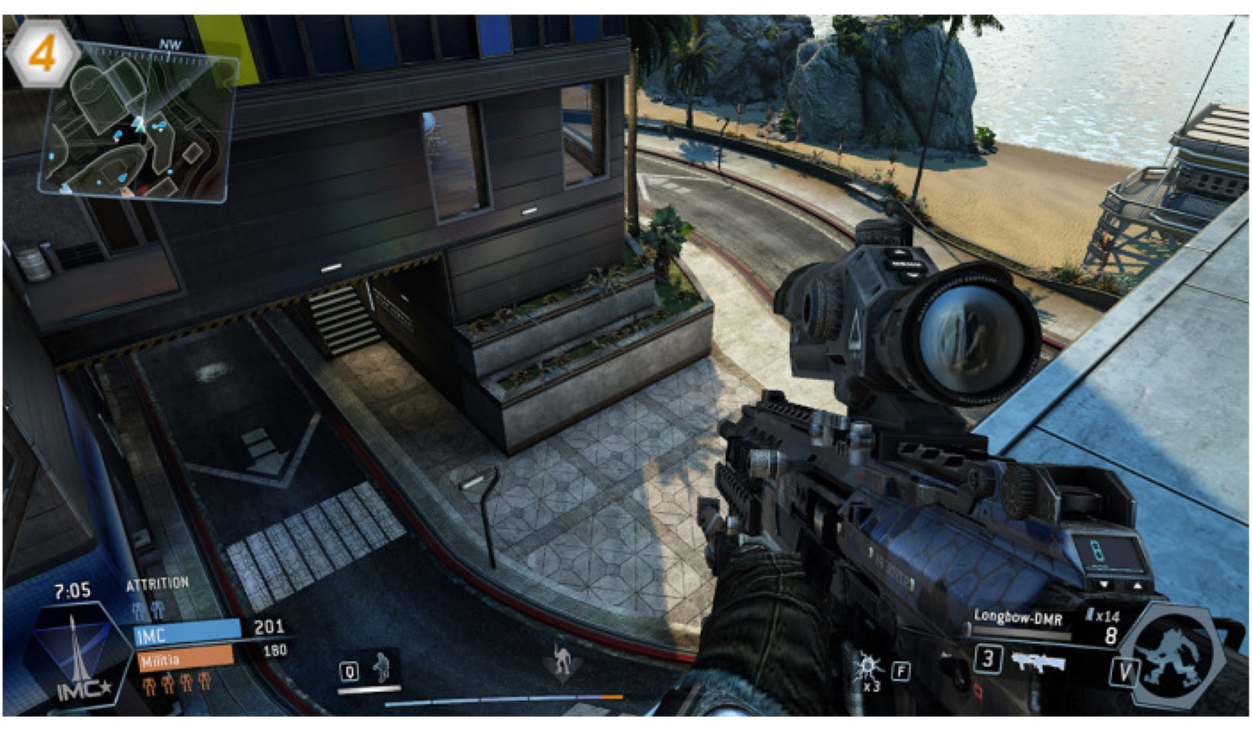
Map Overview

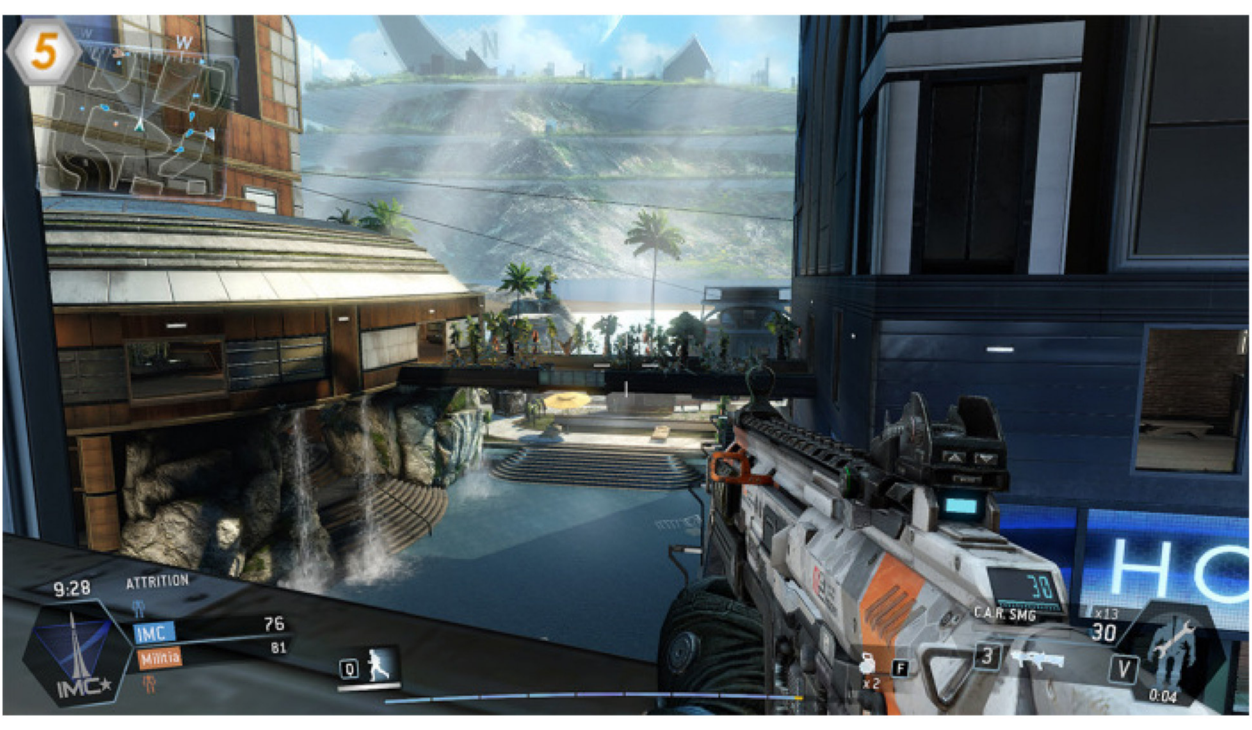


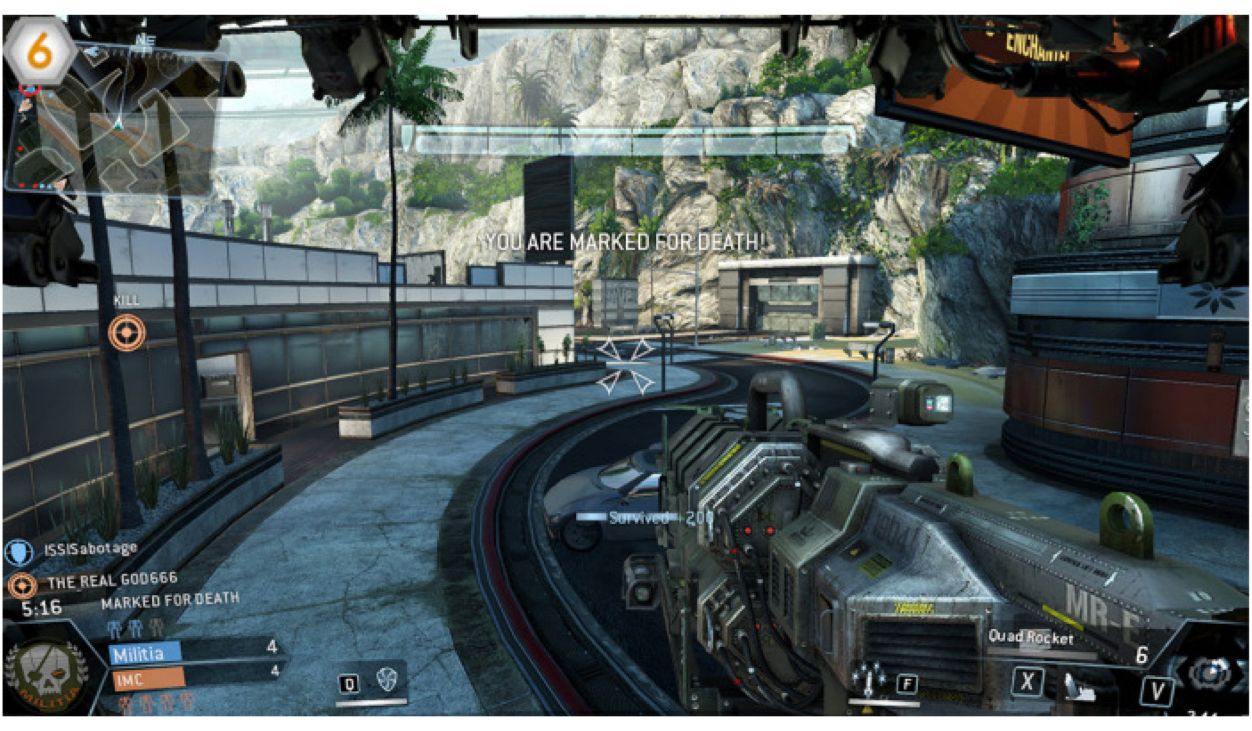


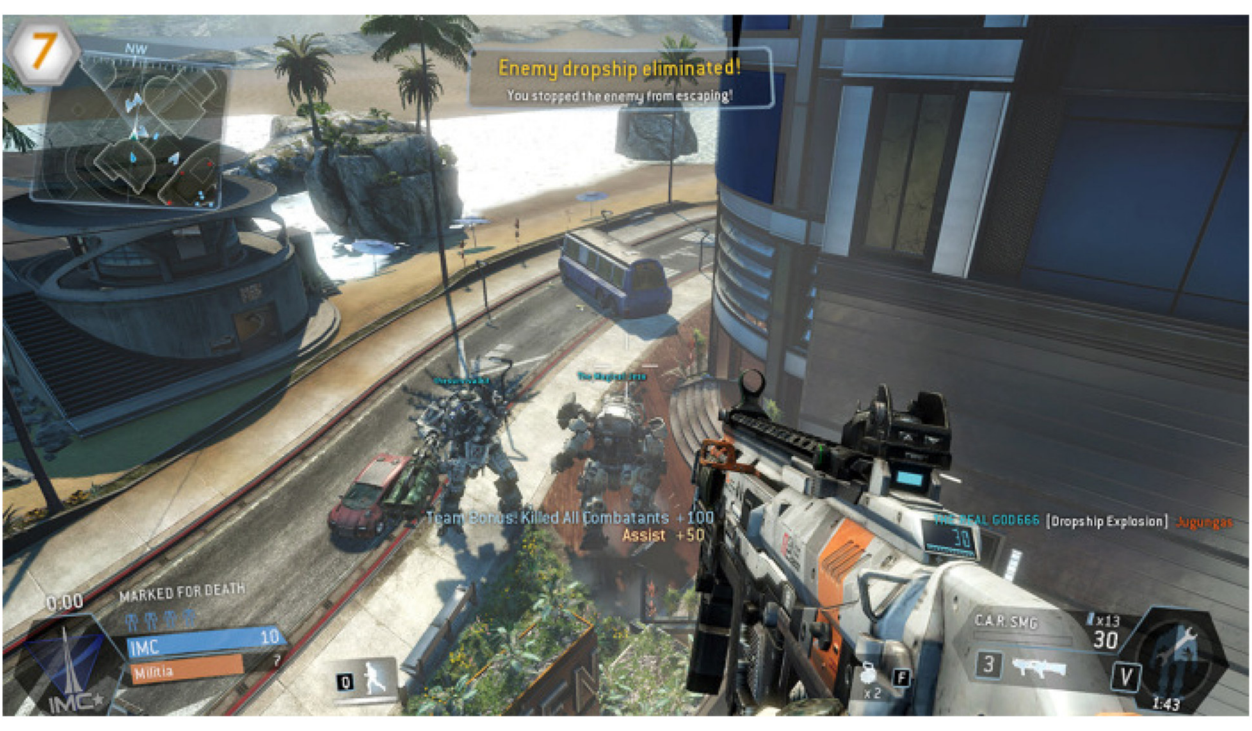











7
Enemy dropship eliminated!
Team Bonus: Killed All Combatants +100
Assist +50
MARKED FOR DEATH
IMC
Militia
C.A.R. SMG

- Haven is the largest of the three new maps in Titanfall Frontier's Edge and is designed as a beachfront resort with tall buildings, open air landscape, and large roads. The map is split up into two rings, an inner and outer ring creating two perimeters, both causing completely different styles of play between each other.

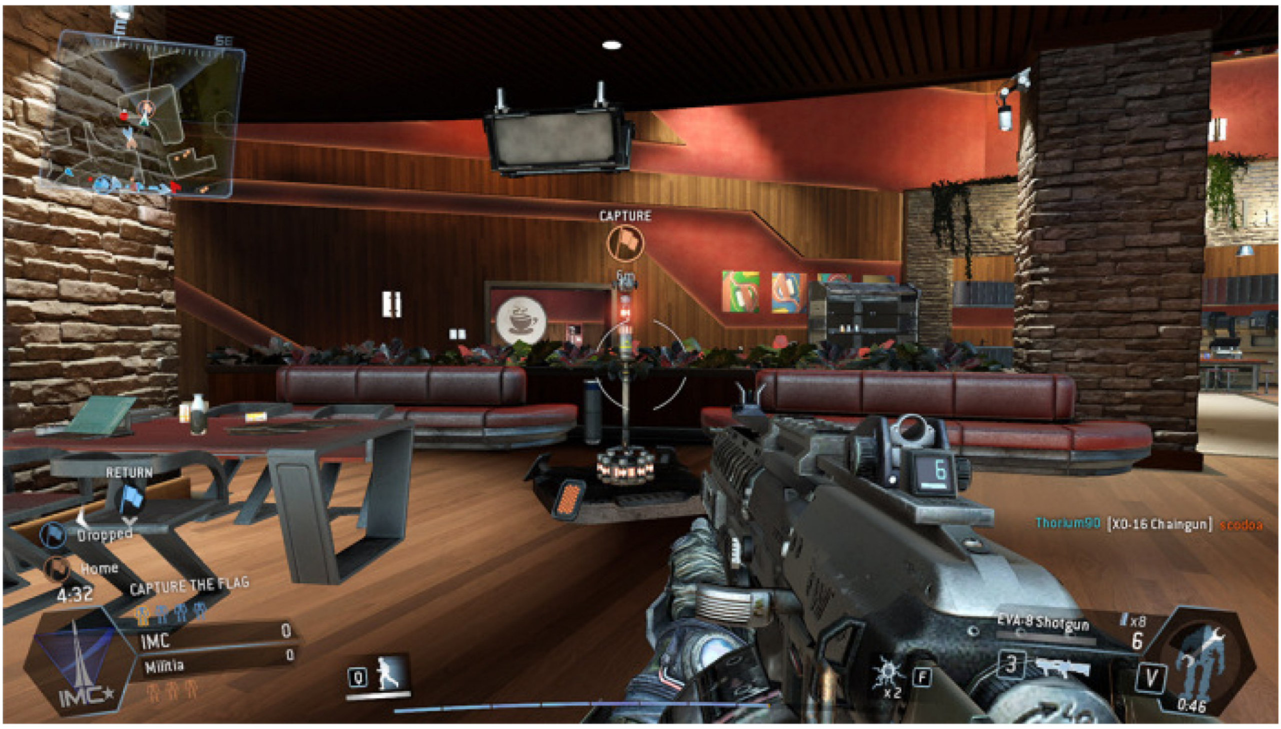
- The inner ring is a loop of buildings, if you are primarily an *EVA-8 Shotgun* or *Smart Pistol MK5* user, this is your happy place. With the ability to travel between all four of the center buildings via plenty of wall running opportunities and multi-level corridors, the Stim ability will allow a pilot to be almost unhittable and able to take out any and all enemies in his or her path.

- Watch out for Titans using the center path to get across the map and the extremely vulnerable sky bridge.

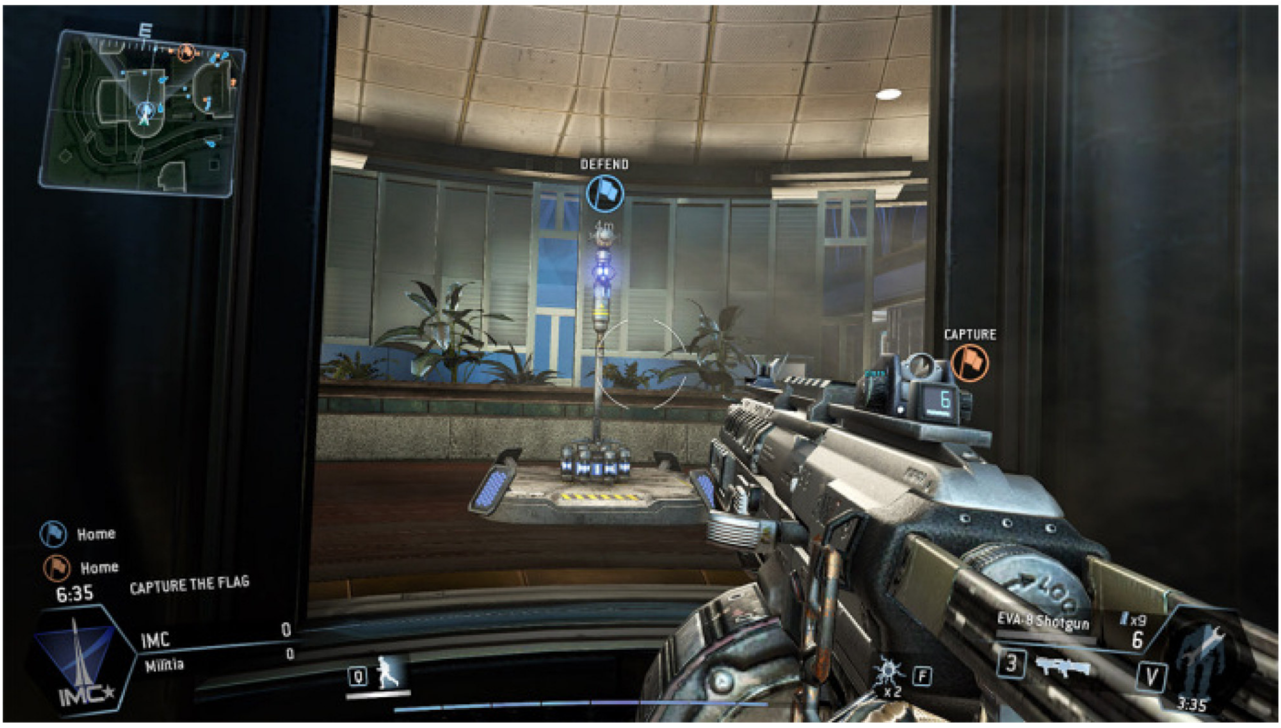
- The outside of the city block is the outer ring that is much more open and is where titans will have their big shootouts. It's always important to stay close to friendly titans in order to take advantage of two-on-ones, but try not to bunch up because since Haven is a large circular map, it won't take much for the enemy to surround your team on both sides.

HAVEN

Capture the Flag



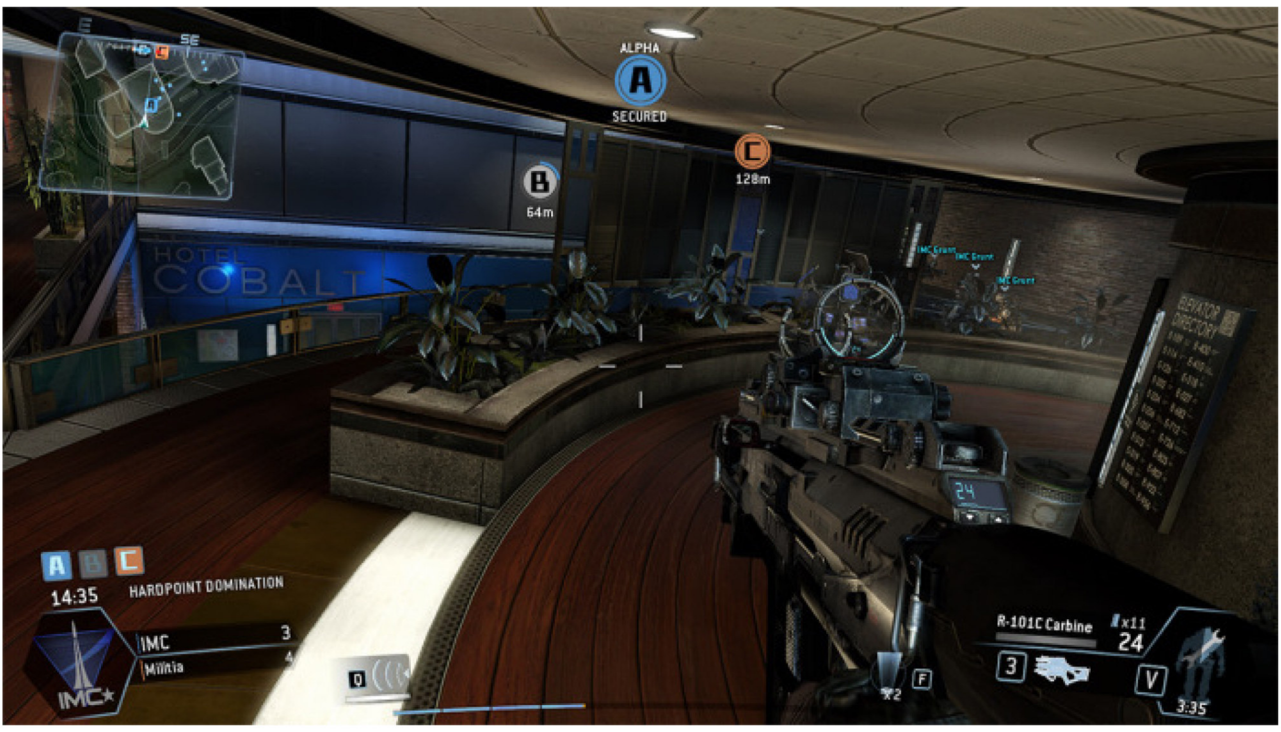
- On Haven, the Militia flag is located in the building across from the garden terrace. This flag is a little easier to defend because players can guard the front entrance by using their titans as sentries. Take the long route around the back of the building to avoid these dangers.
- When taking the Militia flag, the fastest but most dangerous route is out the second floor window which is right at the top of the stairs closest to the flag. Out the window is a sign that you can use to launch yourself across the road to the center of the map. Take the center sky bridge to your flag making for a quick capture.



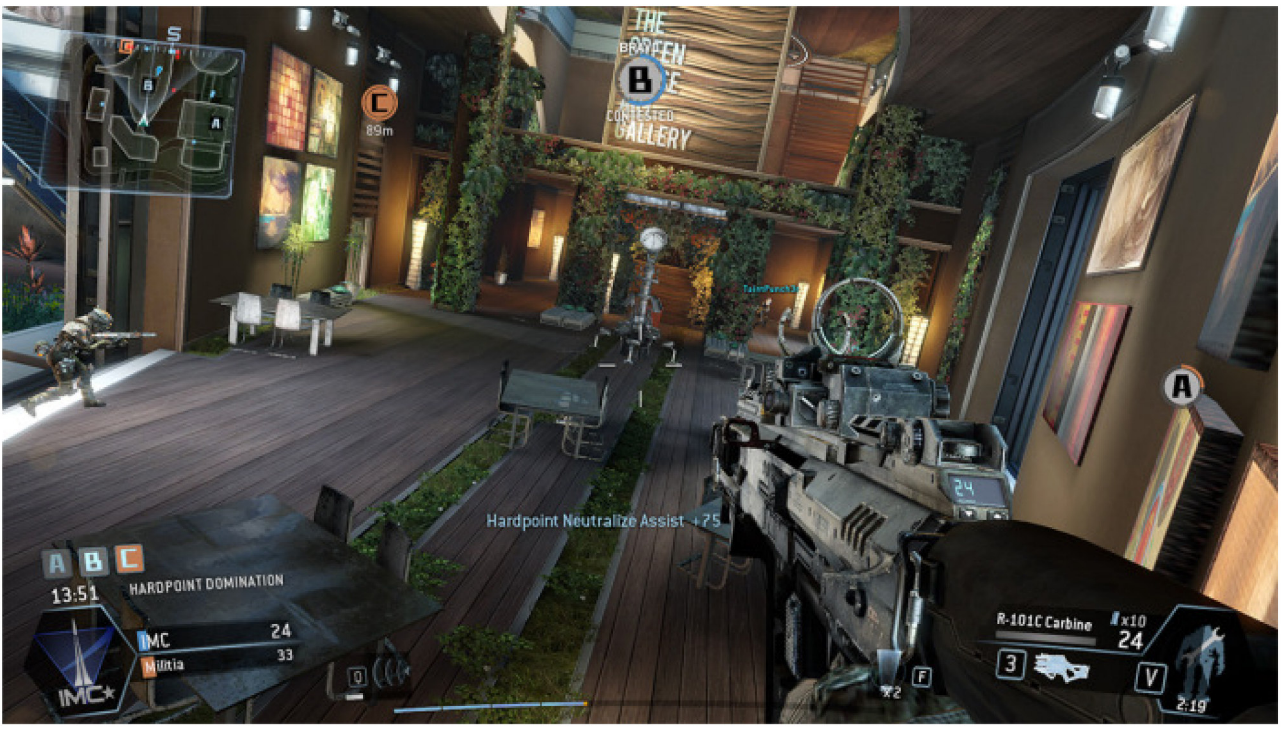
- The IMC flag is located inside the hotel closest to the beach. There is an elevator that looks directly at the flag, which makes for a great hiding position to ambush the enemy when they come to take it.
- This flag is almost impossible to guard with titan support, but it is easily patrolled by pilots on foot. Take a team of two or three friendlies to take the position from all sides making defense near impossible.
- When capturing the IMC flag, take the slightly indirect route by sprinting out the front window left of the sky bridge. This window leads to the breezeway that runs in between the buildings. At this point you will be highly exposed, so used Stim to wall run and jump to make yourself a tough target and get to the back side of your flag base to stay protected.

HAVEN

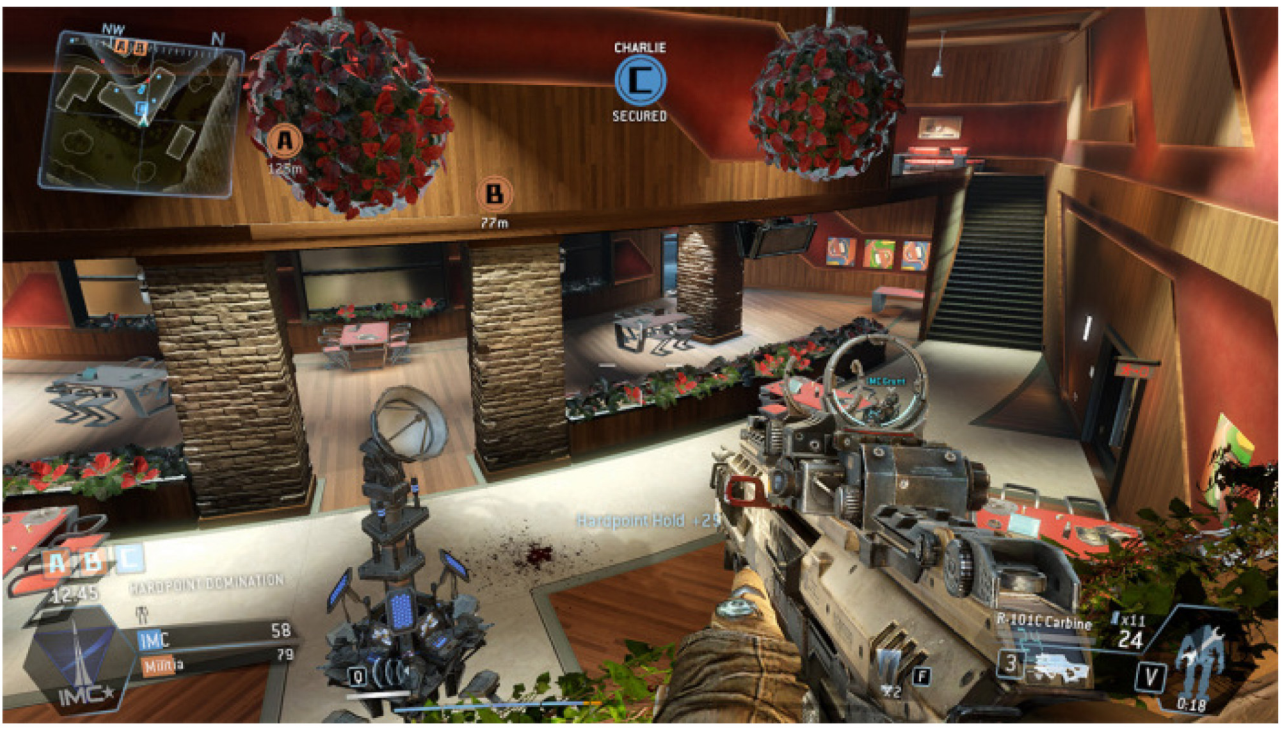
Hardpoint



- Hardpoint Alpha is located upstairs in the beachfront hotel in front of the elevator. This Hardpoint does not have a very large capture radius. Coordinate with your team to cover all doors and windows. There is one entrance from the sky bridge and one from the bar lounge, but do not leave the ledge open as it is low enough to jump pack your way up to the point.



- Hardpoint Bravo is located in the center building that is large enough to fit a couple titans and more than a few pilots, making this an open air section that provides for a limited amount of cover.
- This Hardpoint has a rather large capture radius, but it cannot be taken from the second story. Use the second story to defend the Hardpoint, but hiding by the stairs is the area with the most cover and is within the capture radius.

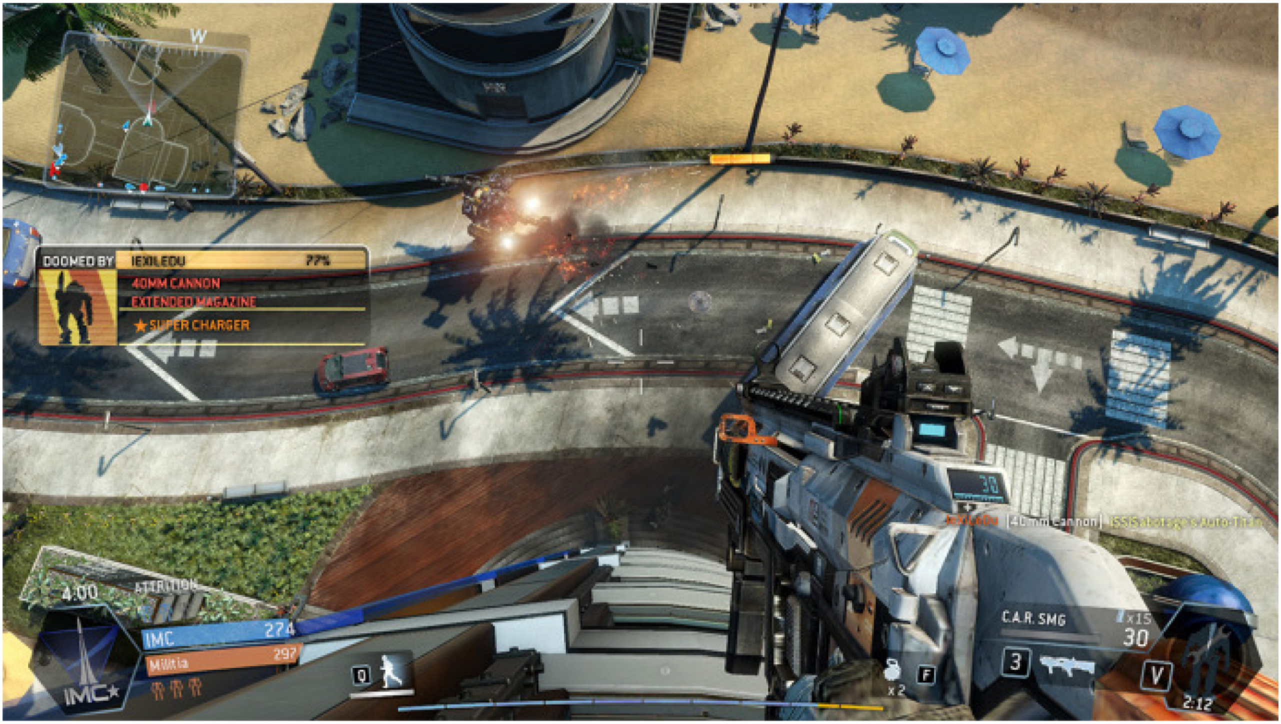


- Located in the club, Hardpoint Charlie has a flowerbox that serves as a great vantage point looking over the point. Use this to scout the area, but be ready to move because the flowerbox will leave you vulnerable. Use the wall behind you to propel you over the enemy leaving them guessing while you take them out from above.

HAVEN

Last Titan Standing

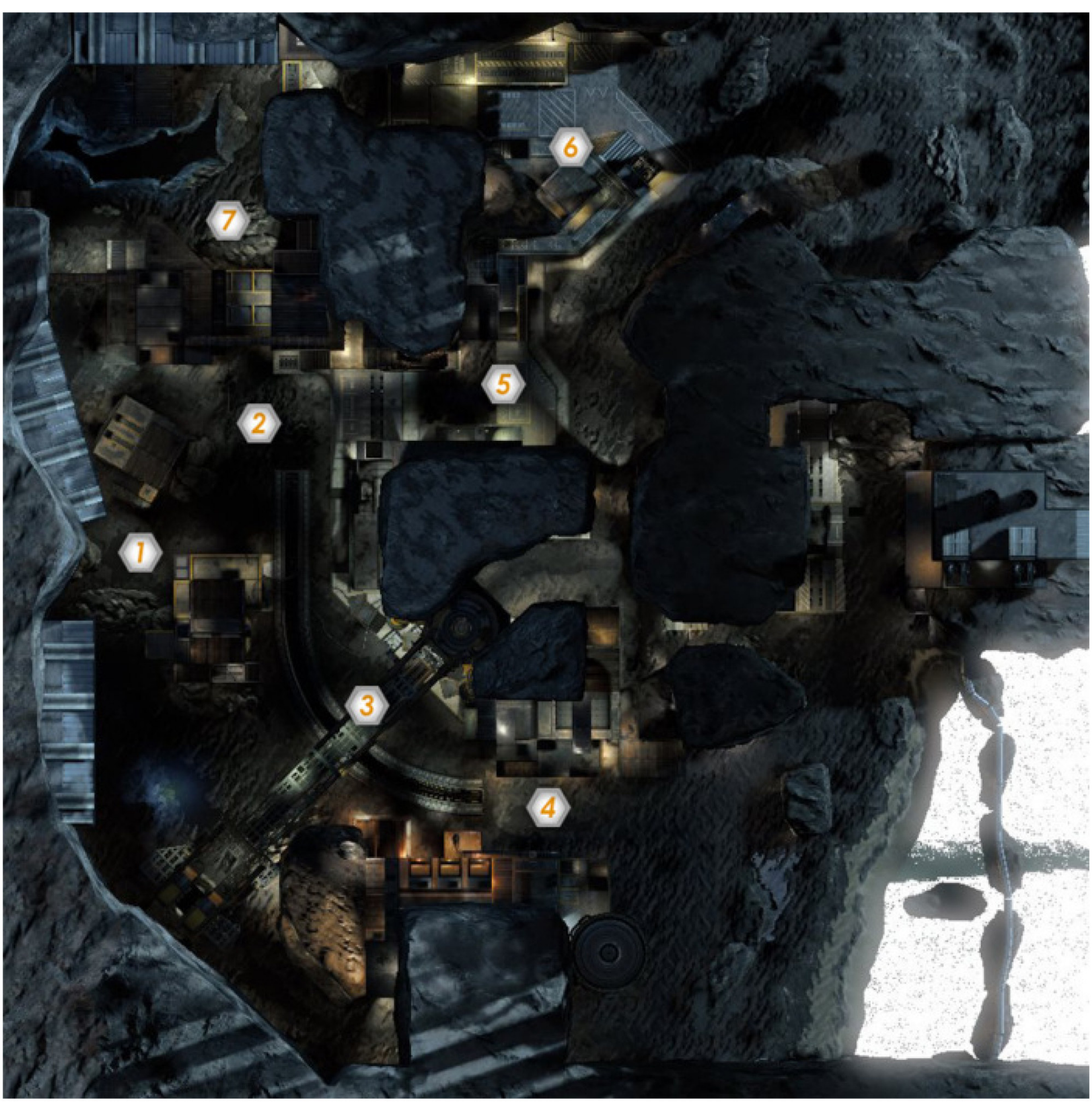
Haven is large and extremely open, making for a great Last Titan Standing match. Chase your enemy out to the beach, or trap enemy titans that are too slow at getting through the resort center.

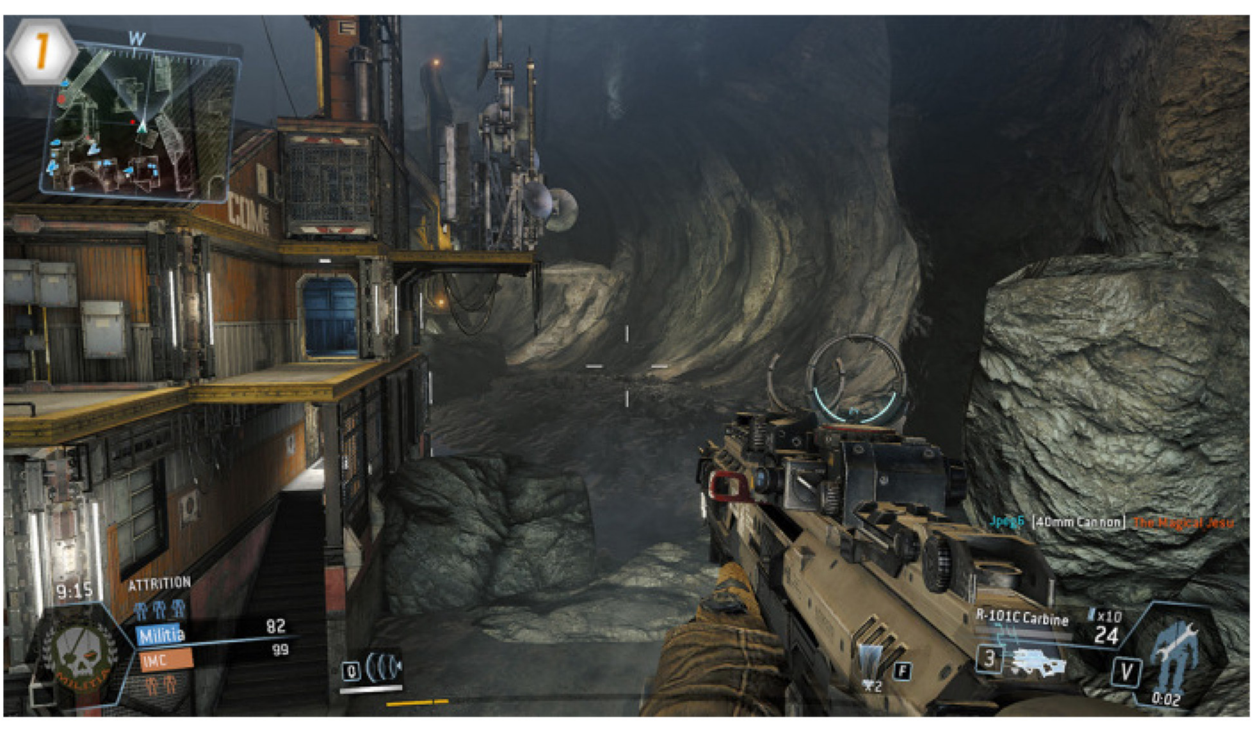


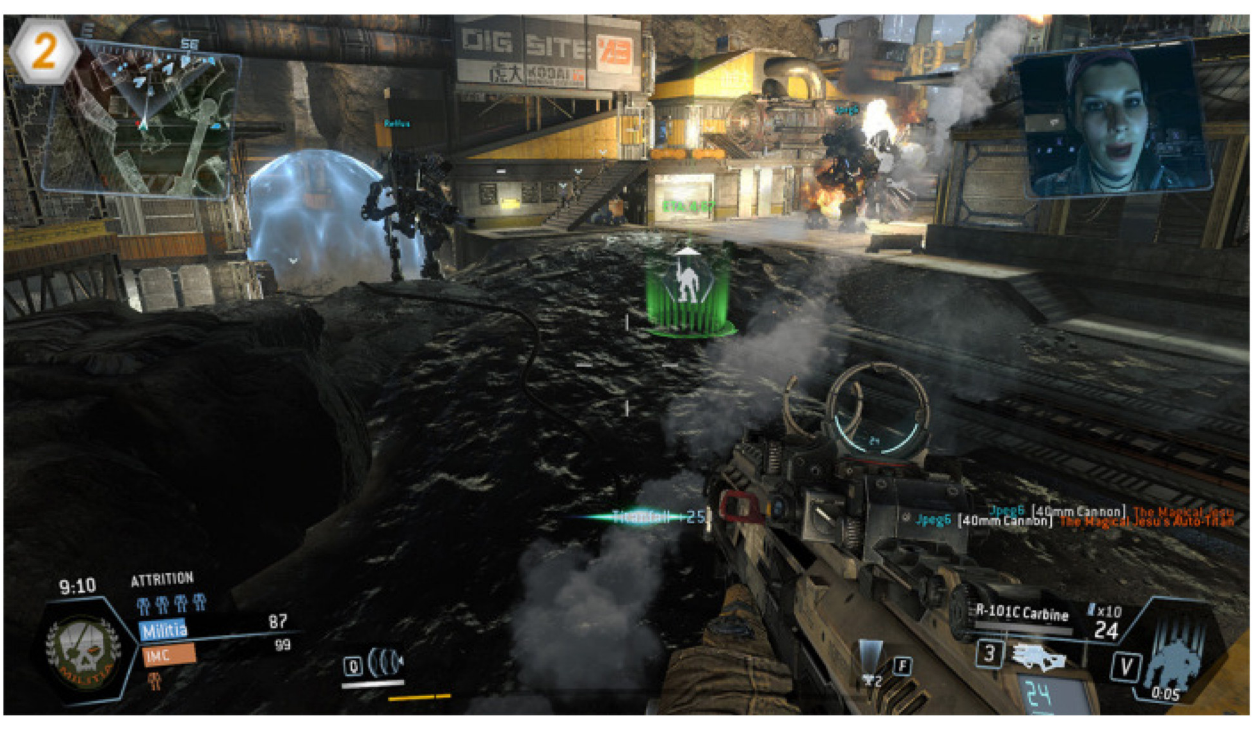
- Since Haven is full of tall buildings, if you have to eject from your titan, try wall grabbing the highest point of the closest building and scoping out the battlefield. This will let you know where it is safe to go and which way will keep you out of the enemy's sights.
- Use the Stryder chassis' speed to get yourself in prime position to attack the enemy from behind. Since Haven is a circular shape, it shouldn't be a problem following the road to the complete other side rather quickly.
- With slower titan chassis, like the Atlas or the Ogre, it will be faster to use the center of the map to move to the opposite end of the map. However, it is very easy to get caught in a crossfire when entering the center so be on guard when moving through, or you will not make it very far.

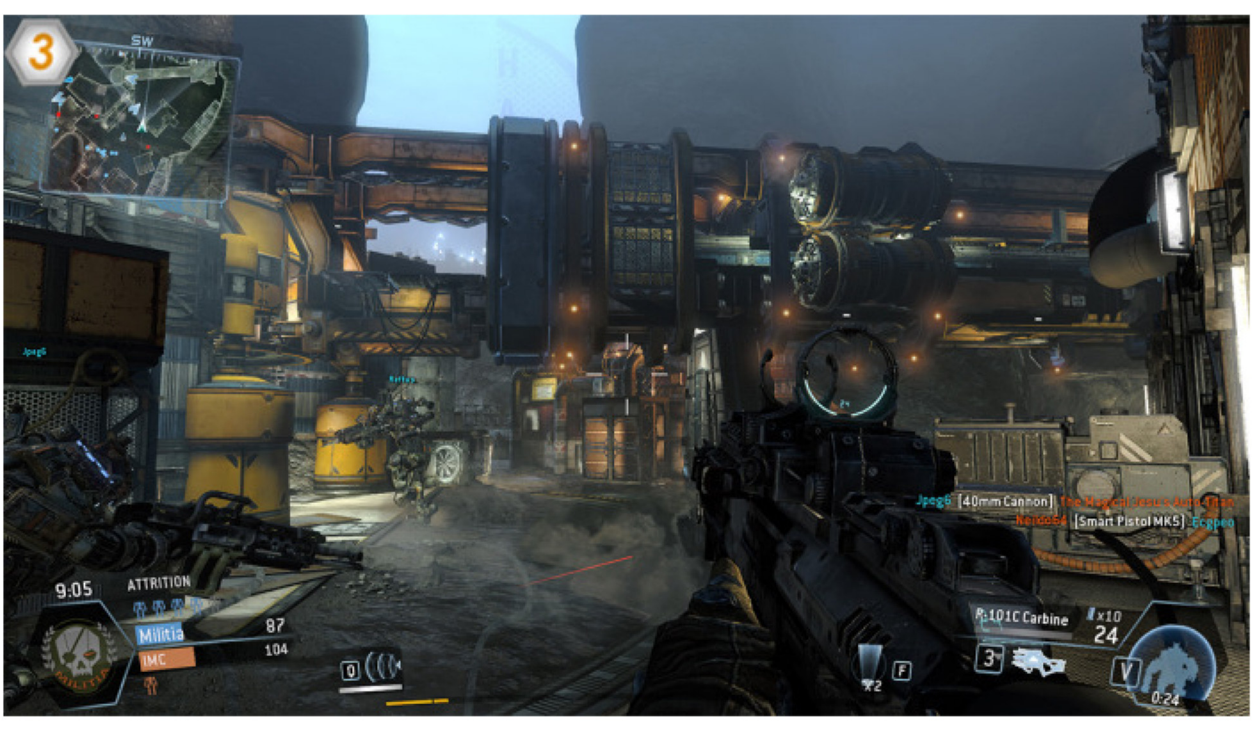
DIG SITE

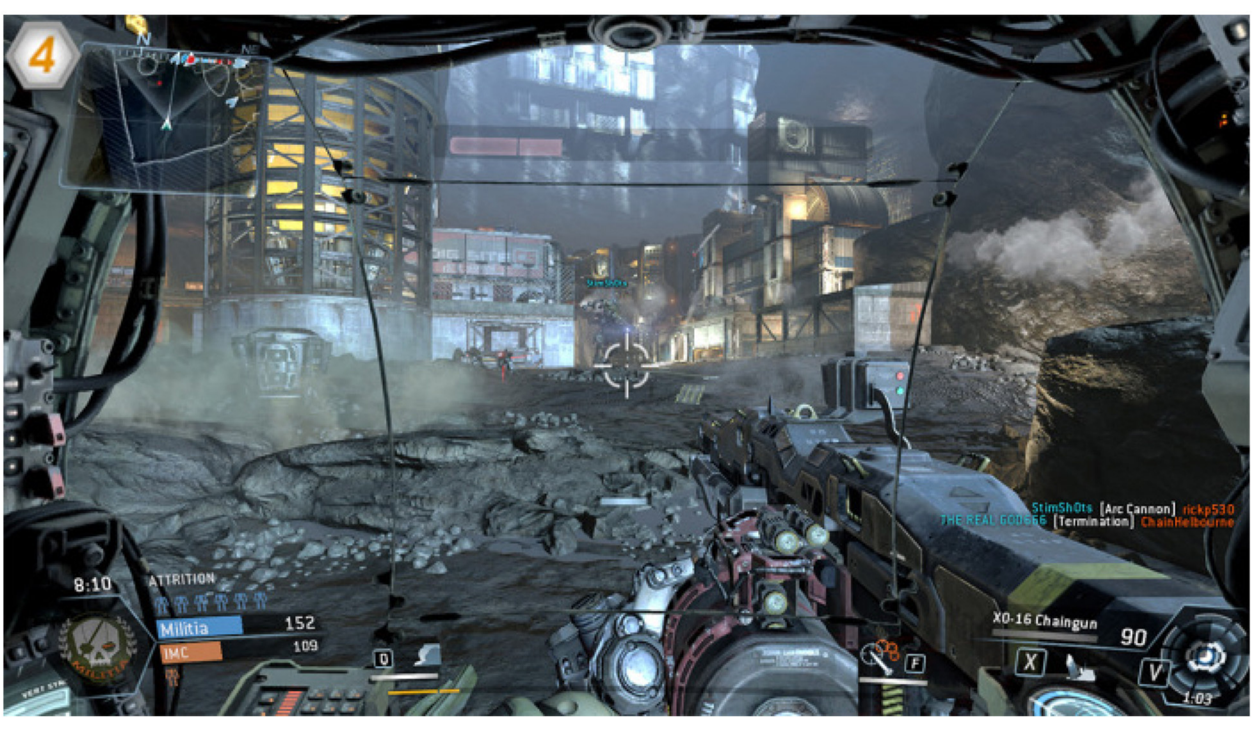
Map Overview

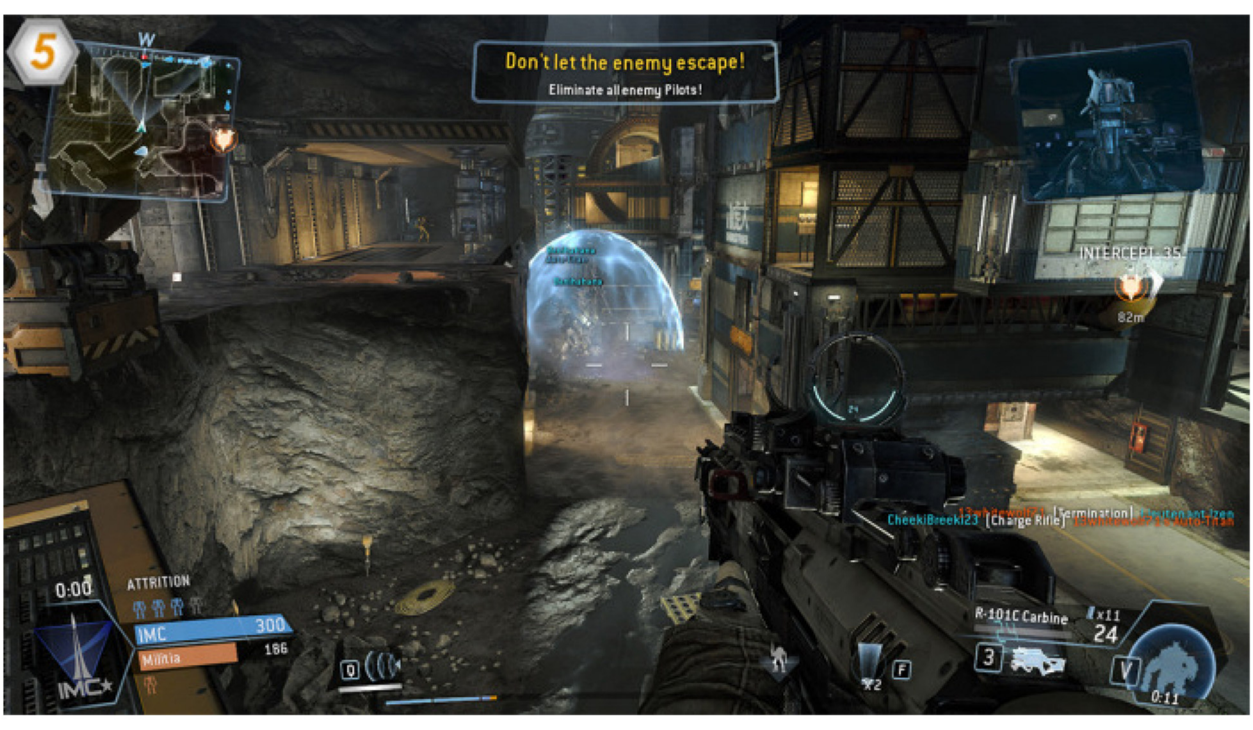


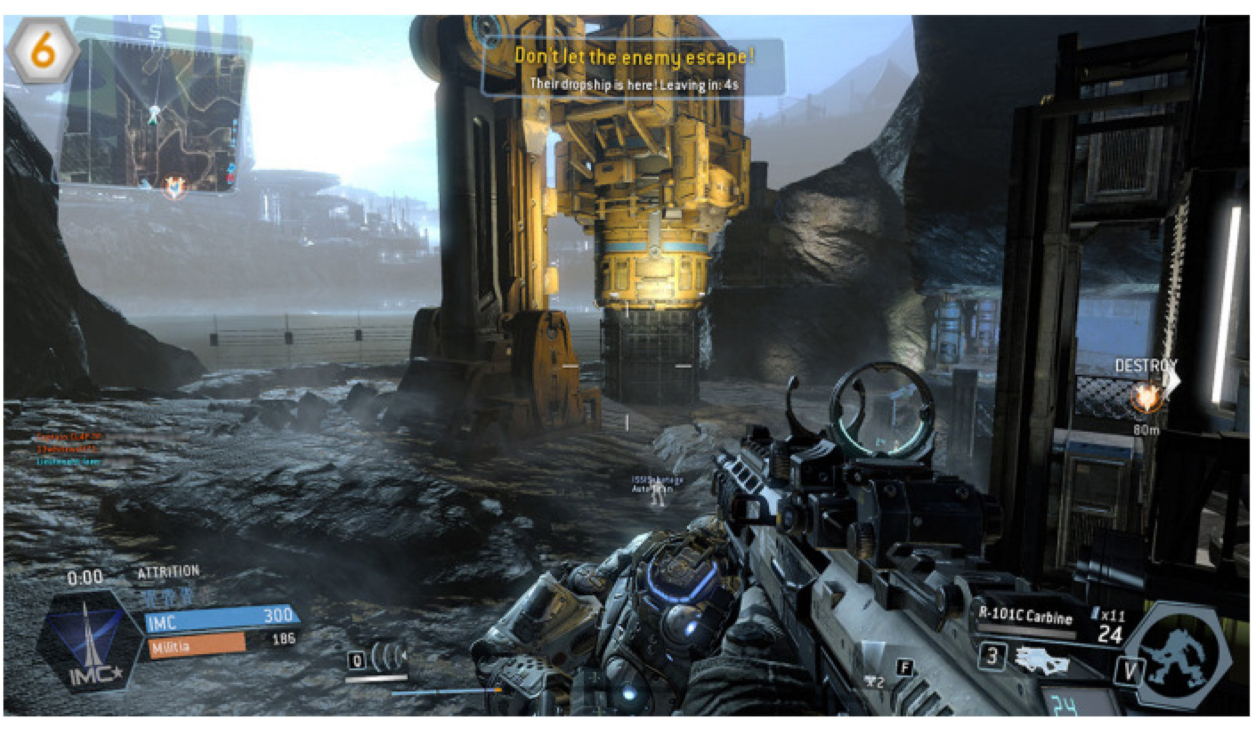


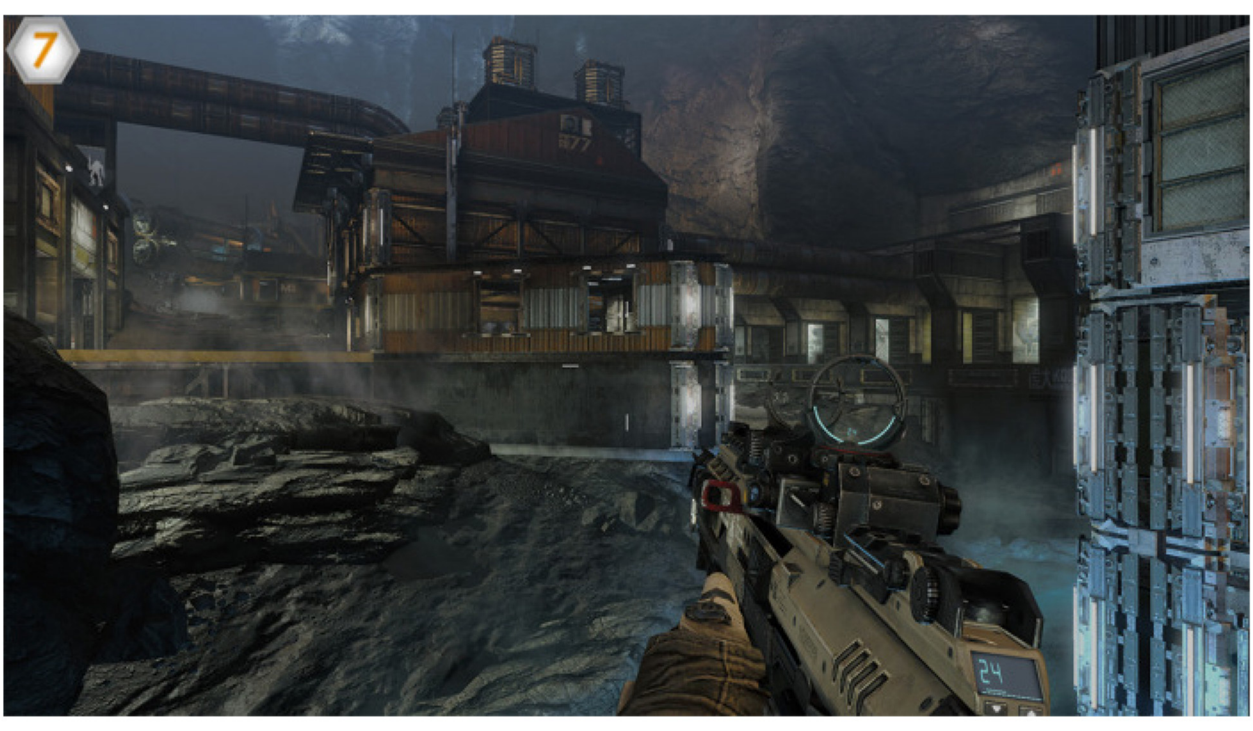












- Dig Site is the smallest map by far in *Frontier's Edge* making it the antithesis of slow paced action. Always be ready for enemies to be right around the corner because there are only a few ways for a pilot to get around the map and the IMC and Militia forces will meet each other very quickly.

- Use the buildings for cover from enemy titans as they will provide deep shelter from incoming fire.

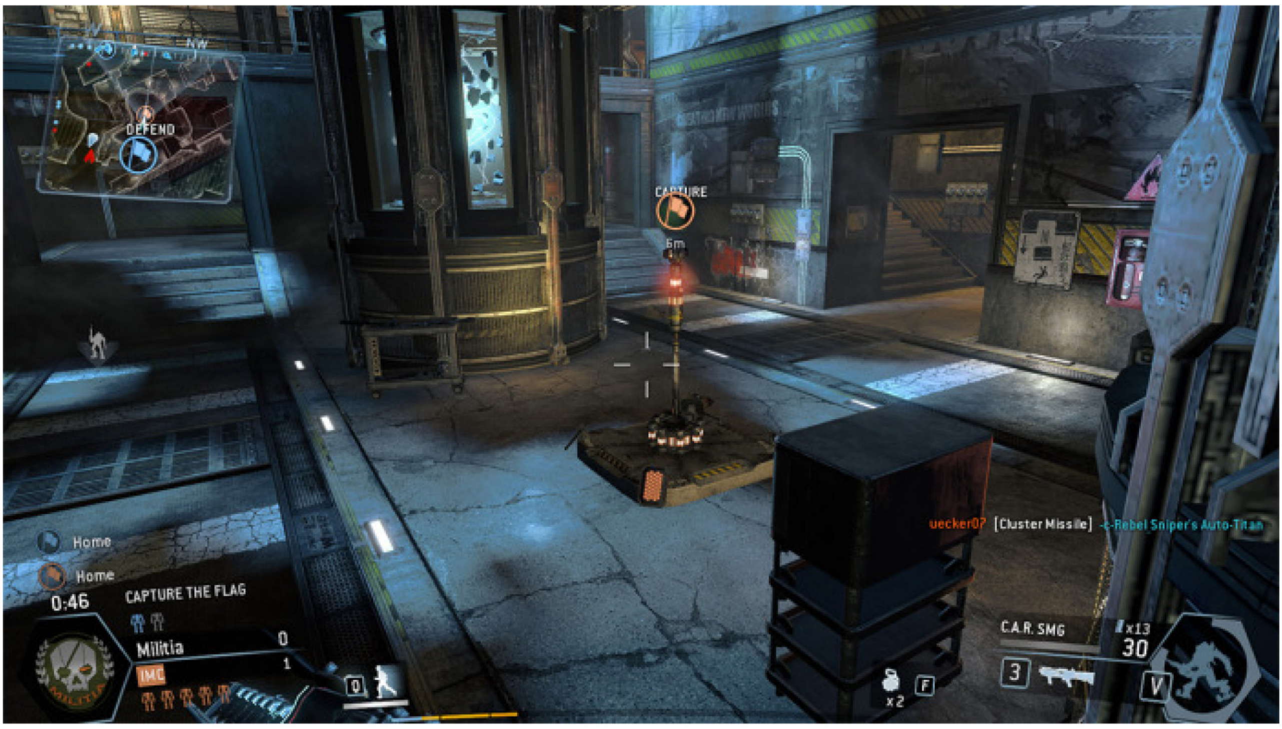
- Dig Site may be a small map, but the *Longbow-DMR Sniper* will prove very useful here. When standing on the rooftops of most buildings there are several sightlines down to far ends of the map. Use these sightlines to take down enemy pilots from a far.

- Keep your head on a swivel and make sure you're always checking your highs and lows. Dig Site has several layers and levels that can catch you off guard if you are not paying attention. You should use these angle advantages to attack from your opponent's blind side. Stay diligent and always be prepared to re-locate, using the map's advantages you can remain unseen before and after your attacks.

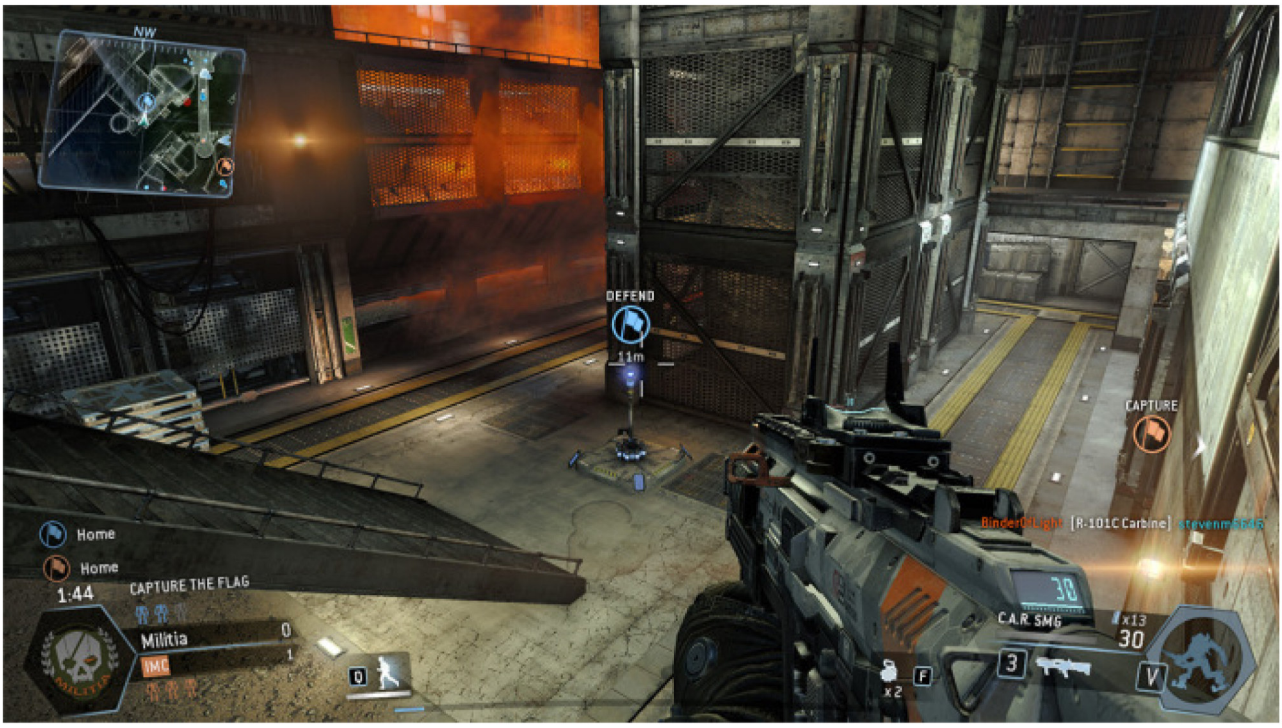
- Use the ziplines to get from building to building with haste as speed is your best friend when out in the open.

DIG SITE

Capture the Flag

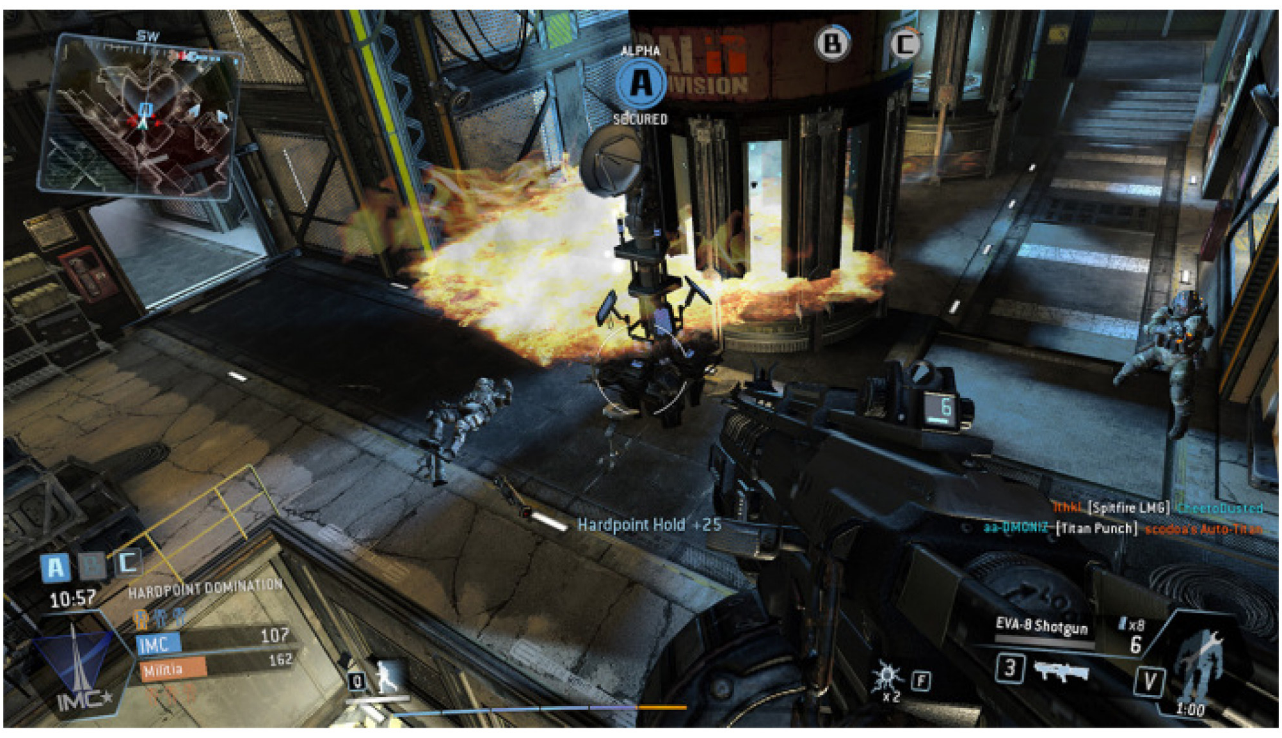


- The IMC flag is located in between the energy vats inside the factory. The flag is in an almost wide open area, making it difficult to defend on foot. However, there is a docking bay adjacent to this factory which is ideal for a titan to be eye level with the flag. If your team has at least one titan deployed, it will be advantageous to post one up with eyes on the objective.
- When attempting to capture the IMC flag, the docking bay is an easy access point to jump on a friendly titan and have the pilot take you to your team's base much faster than on foot.
- If your only option is to make it on foot, take the flag out the front and hang a slight right to use the walls to keep your speed up and keep out of the direct center of the map. This will lead you to the giant drill that, if you follow, will take you to the rear of your base. Drop down into the building and capture the flag. Do everything you can to stay indoors and out of the open.



- The Militia flag is located in the large building next to the drill. The room that the flag is held in is a very large room with a pillar in the middle. Use the pillar to take cover from incoming enemies and to get a vantage point of all entrances. This flag area is better defended my pilots on foot.
- When attacking the Militia flag, try to enter the building as quick as possible as you will more than likely be entering from the wide open outside. Once inside the building take a quick look around as enemy pilots can be hiding at any angle. Once you have the flag, make your way to the top of the building and take the drill to the center of the map, from here try to make your way on top of the buildings and use ziplines along the way. If titans are present, make your way inside and do what you can to stay covered.

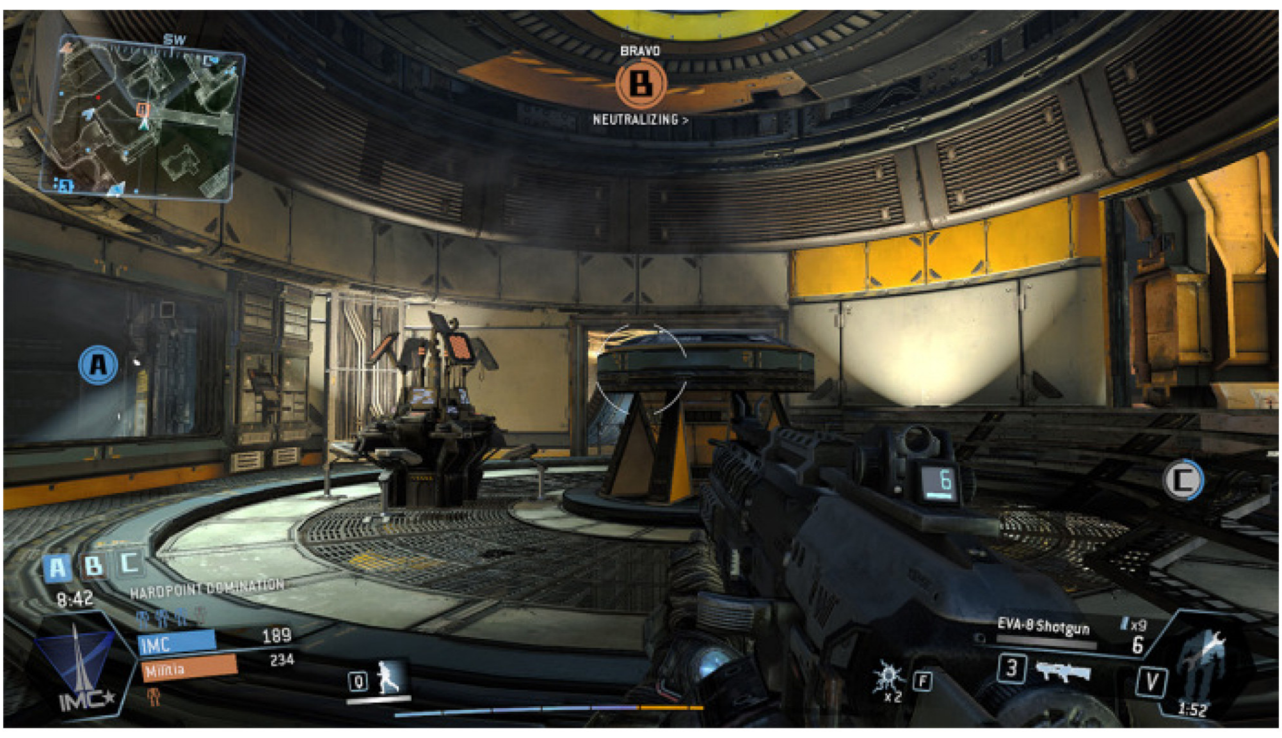
DIG SITE
Hardpoint



- Hardpoint Alpha is located in the factory directly next to the docking bay that is easily accessible to titans. Alpha is wide open and can be captured from many different angles. You can't capture the point from very far away, but if you creep to either side of the docking bay, you can get close enough to the wall that you can remain unseen while still capturing the point.

- The best way to attack this point is to come from the backside with a titan, because if you can get close stand right next to the platform you can have your Auto-Titan call out enemies and watch your back as you stay hidden and capture the Hardpoint.

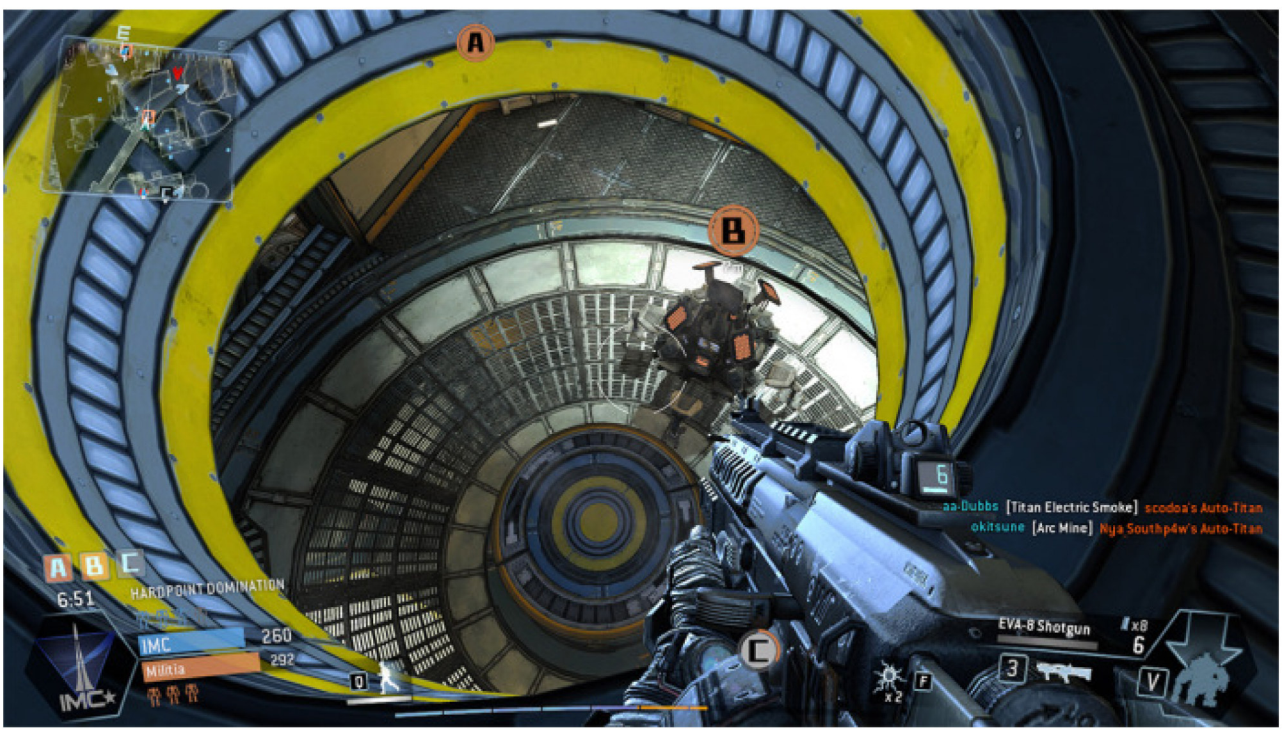
- Pilots on foot will have to use the location behind the second furthest energy vat and hide behind it while watching the next level above you to make sure enemies are not coming from the Bravo side. There is a chance that a titan will move towards the docking bay, but if you stay behind the tank, it may not notice you are there.



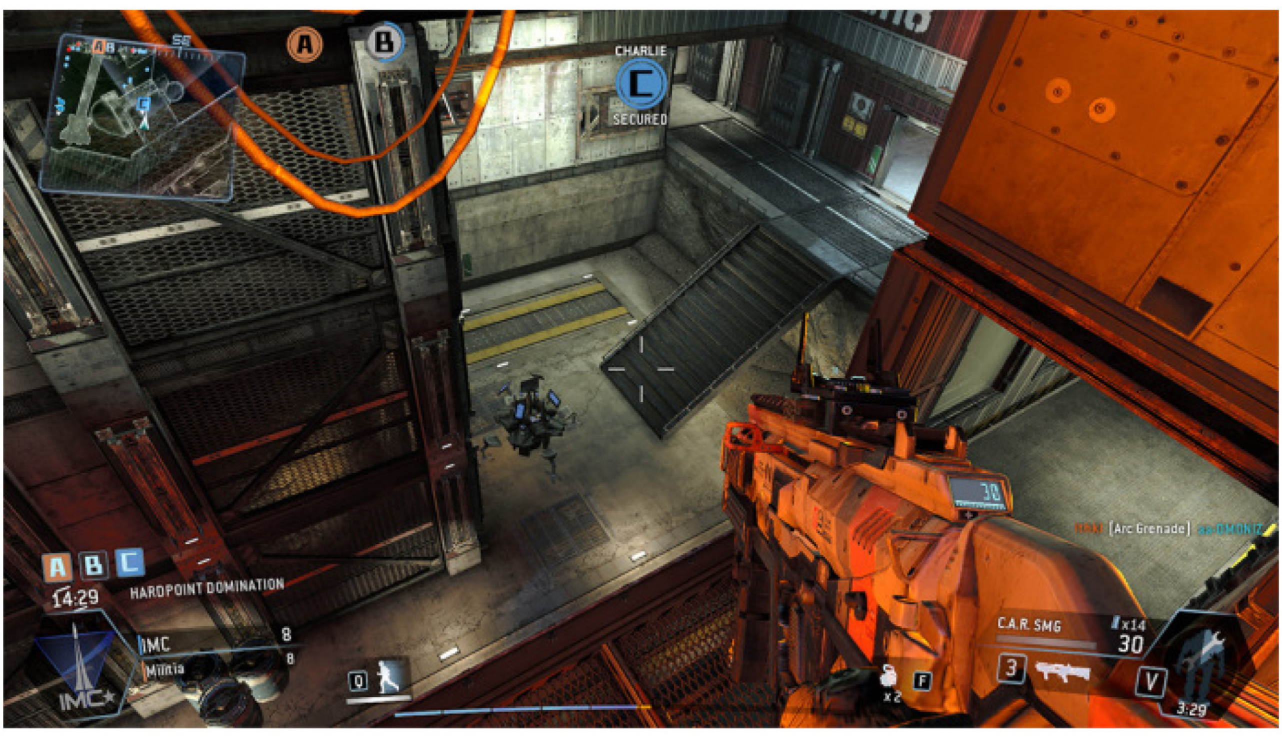
- Hardpoint Bravo is located directly in the middle of the map. The Hardpoint is inside a circular room suspended above a titan sized pathway. This point is extremely vulnerable as there is a mesh floor that can be seen through giving away anyone's position on the inside.

- It is a good idea to defend this point from the outside on the ground with a titan and the Triple Threat, or from the one of the corridors that leads to the Hardpoint room. Grenades and mines are the best friends of a defender as this tuna can of a room is an explosion hotspot.

- When attacking be sure to get in there and stay close to the exit. Prepare to leave the room if you spot a mess of incoming explosives, it's much better to leave while the Hardpoint is partially controlled rather than die and not be able to get back to the point.



- There is also an opening at the top of this room which allows for discrete entry or an emergency escape. Once you know the Hardpoint is capture, get out of there as fast as possible and defend it by dropping a few insurance grenades down the hole.

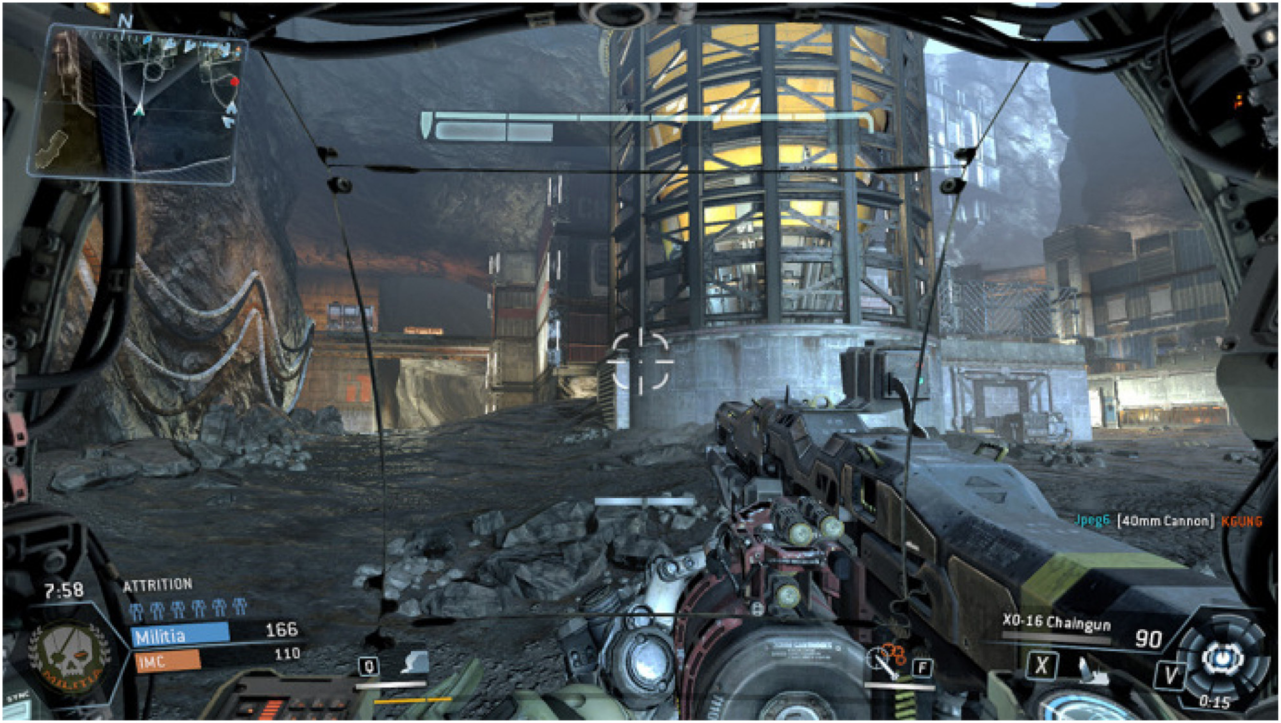


- Hardpoint Charlie is located inside the large building adjacent to the giant drill. This building has three main entrances that you will need to watch constantly. The first two are near the front on the corner of the building that lead to the first and second floors, they can both be watched from the third floor. Set a mine or use the Personal Alarm System to let you know when there are enemies coming from the third level door so you can react and defend yourself from intruders.

- As mentioned in the defense, this Hardpoint is vulnerable from the third level entrance on the rock near the giant drill. If you lob a grenade in the entrance and take the building from the third level, you can coordinate with your teammates to take the building as you enter hopefully getting the drop on any and all enemies below.

DIG SITE

Last Titan Standing



- In Last Titan Standing, both spawn points have excellent advantages. When in doubt, retreat back to your original spawn point. If you are using a maneuverable titan, there is plenty of space to avoid incoming munitions and rockets, however if you are alone and are about to be swarmed, jet over to the side that is the most closed off. You will negate the enemy's numbers with how cramped the tunnels are in Dig Site.

- This is one map you do not want to move too far from your teammates. Dig Site is a small map and separation will definitely mean running into a group of enemy titans, giving you a small chance of escape.

Frontiers Edge

Whats New

Titanfall *Frontier's Edge* is not your ordinary map pack. This is the second installment in a three part season for Titanfall and it brings another piece to the game that makes for a very nice addition. Like *Expidition,* this new downloadable content comes with 12 more brand new achievements and three new maps, but it also introduces the Titanfall **Black Market.**

Black Market

- The new Black Market allows players to sell burn cards that they may not necessarily want or see themselves using very much. Players can sell as many burn cards as they so choose for in game currency that can be used to buy random burn card packs of 6 cards each. Players can choose to buy burn card packs that are completely random or packs that consist of specific types of burn cards like; tactical abilities, ordinance, weapons, etc. This allows players to fill their deck with items that they will use more often rather than hitting their deck limit with cards that do not meet their play style.

- The Black Market also provides a Titan insignia shop which allows for a wider selection of insignias that can only be unlocked with in game currency. Coordinate with your team or clan members to wear matching insignias and represent the team as one.

- Players can earn credits via: Match Victory, Match Completion, First Victory of the Day, Completing Daily Challenges, and at level 50, a percentage of the XP earned will be converted into Credits.

Achievements

Compare rows: Select Search table...

Name	Criteria	Gamerscore
Haven Victor	Won a match on Haven	5
Haven Connoisseur	Played every game mode on Haven	10
Executioner	Executed 2 titans in a single match on Haven	20
Overkill	Killed 15 titans while you had a Titan Burncard active on Haven	30
Export Victor	Won a match on Export	5
Export Connoisseur	Played every game mode on Export	10
It's a Trap!	Killed an enemy with the trap on Export	20
Hidden Export	Killed 25 enemies while cloaked on Export	30
Dig Site Victor	Won a match on Dig Site	5
Dig Site Connoisseur	Played every game mode on Dig Site	20
Dirt Nap	Killed 12 pilots in a single match on Dig Site	20
Gravesite	Killed 50 pilots on Dig Site	35